THE YOGAVĀSIṢṬHA

A Linguistic Appraisal

श्रीमद्वाल्मीकिमहर्षिप्रणीतं

योगवासिष्ठम् ।



Satya Vrat Shastri

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A LINGUISTIC APPRAISAL

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THE YOGAVĀSIṢṬHA
A LINGUISTIC APPRAISAL

JÑĀNAPĪṬHA LAUREATE

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Preface

A unique work in Sanskrit literature, the *Yogavāsiṣṭha* is a long discourse of the sage Vasiṣṭha to the Ayodhyā prince Rāma. The discourse is preceded by by now an all too well-known episode of the sage Viśvāmitra approaching King Daśaratha to ask him to spare his elder son to ward off the demons obstructing his sacrifice, Daśaratha initially expressing his inability to do so both because of his young age and the ferocious nature of the demons prone to employ all sorts of tricks in fight making them difficult to overcome even by seasoned warriors but relenting after the intervention of the sage Vasiṣṭha on his pointing out that it is not fair on his part to go back on his promise made by him to him (the sage Viśvāmitra) at the first sight that he would do his bidding. Things were proceeding well up to this point. The problem was now with Rāma who having undertaken the round of the earth had developed indifference towards worldly affairs realizing the ephemeral nature of them which was making him lose weight by constantly brooding over as to how to get out of pain and sorrow afflicting living beings. At the request of the sage Viśvāmitra the sage Vasiṣṭha started instructing him in higher truth to take him out of the morass of depression. This long discourse the sage Vālmīki reproduced in his own words. It is this reproduction that carries the name the *Yogavāsiṣṭha Rāmāyaṇa* or simply the *Yogavāsiṣṭha*. What might have been a dry discourse on high philosophy assumed the form of a finished form of poetic composition at the hands of the master poet with a new style, hitherto not practised in verse in prose it was (Bāṇa

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being an example of it *par excellence*)—there is no instance of it in the entire body of Sanskrit literature—where one simile follows another, one metaphor follows another, one example follows another forming a long chain to explain a point. There is breathlessness in the work to weave a seemingly endless web of descriptions of anything worth of note giving a free play to the imaginative faculty of the poet. The result: The work has become a treasure trove for all kinds of researchers, the linguists, the literary critics, the historians and the cultural explorers out to dig into the past.

The *Yogavāsiṣṭha* is a massive work comprising 32000 verses, the figure the work itself records: *mokṣopāyābhidhāneyaṁ saṁhitā sārasammitā triṅśad dve ca sahasrāṇi jñātā nirvāṇadāyinī* (II.17.6), this Saṁhitā called Mokṣopāya, the means for salvation, comprising thirty two thousand verses abounds in substance leading as it does to salvation It is clear from the above that it is one third of the size of the *Mahābhārata* that is credited with hundred thousand verses. Except for the commentary *Tātparyaprakāśa* of Ānandabodhayati which covers the entire text divided in six Books, the sixth divided in two parts, the Pūrvārdha and the Uttarārdha and is thus the biggest among the Books carrying the titles indicative of the subjects discussed therein. The text along with the commentary was published by the Nirnaya Sagar Press, Bombay in 1937 in two volumes with a total of 1572 pages in Royal size. The other commentaries, eleven of them, still in manuscript, are only on some portions of it.

Probably because of the philosophical content of the work a number of scholars have confined themselves to the study of its philosophical aspect only while the fact is that it is a charming poem full of all kinds of rasas, sentiments and is supported by illustrations: *kāvyaṁ rasamayaṁ cāru dṛṣṭāntaiḥ pratipāditam* (II.18.33). Philosophy is one aspect of it. The *dṛṣṭāntas* in it are in the form of the episodes numbering as many as twenty-five which illustrate a philosophical point in an expression easy to comprehend, a quality that the text itself highlights by pointing to its being *subodha: śāstraṁ subodham evedam.*

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It was in 1955 that I was called upon to teach a portion of the work describing the episode of Cūḍālā, the Cūdālopākhyāna prescribed as text for the Graduate course in Sanskrit at the University of Delhi. Though the publishers had brought out the episode in the form of a monograph separately with Hindi translation, I thought of procuring the entire text to form a complete idea of it to do justice to it. I started going through it word for word. Apart from its high philosophy what interested me were its multitudes of similes, metaphors, hyperboles, alliterations of all the eight types wih an unusual frequency of recurring sounds producing the rarest of the rare jingling effect and other figures of speech as also the graphic descriptions of cities, towns, forests, rivers, mountains, oceans, village hamlets, seasons, the Anyoktis. This was one part of the story. The other was its language, characterized by the use of the archaic words or the well-known words in unfamiliar meanings, made-up words, unusually profuse use of onomatopoeic words going with all sorts of sounds, the typical Taddhita formations, the ka (n)–ending formations, the un-pāṇinian forms, the elliptical construction, the short forms for the fuller ones, the tautology, the verbs with cognate objects, the juxtaposition of words listed as synonyms in the lexica indicating the fine distinction in their meanings, the etymologies of the words which could provide the clue to their possible derivation and the changes in meaning of a big corpus of roots with the addition of preposition/s, Prakitit-type forms and analogical formations not going with the rules of grammar.

As a backdrop to the linguistic appraisal of the work are addressed in the present volume the questions of its date and plan in good details taking into view what my predecessors had to say on these. After giving proper thought to all the available data I have veered round to the view that the work should belong to either the end of the 9th or the beginning of the 10th cent. A.D., though tradition ascribing it to Vālmīki would carry it to pre-Christian centuries which the language of it would not corroborate.

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I could hardly imagine that what started as a chance reading would become the passion of my life prompting me to explore it further and further, deeper and deeper. I could discover in it beautiful shades of poetry, arrestingly bewitching, its queer and quaint expression, its depiction of multi-layered society in its various contours, its typical cultural mosaic. It has provided me immense joy, a kind of fulfilment that words fail to describe.

Long back I had taken a vow to go through a bulky Sanskrit work like the *Rāmāyaṇa*, the *Mahābhārata*, a Purāṇa or any abstruse work on Sanskrit grammar every year in its entirety in the age-old tradition of *pārāyaṇa*. It was not necessary that it had to be a different text every time. It could be the same one the second time or the third time. With every repeat reading new material sprung out to take note of. It was in that context that I had gone through the *Yogavāsiṣṭha* together with its commentary a couple of times.

Originally my idea was to bring out the linguistic and literary appraisal of the monumental work in one volume but the work on some aspects of the literary appraisal, particularly the imagery which could be is as big as to form a monograph in itself is not yet complete. My sixth sense told me not to delay the publication of the results of the linguistic analysis for the sake of the literary one which may take time. I decided, therefore, to bring that out in the form of the present volume. I hope it, coming in line with my other similar work *The Rāmāyaṇa—A linguistic Study* will meet with the same approbation as had received the earlier one.

—Satya Vrat Shastri

New Delhi
2.05.2018.

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The Date of the Yogavāsiṣṭha

The date of the *Yogavāsiṣṭha* is still a very complicated problem nowhere nearer solution although much has been written on it.[1] Like the dates of most of the earlier Sanskrit works there is no finality about it. Probably there can be none for, this work, as also most other similar works, do not furnish any real clue to their age. The only possible course, and the one generally adopted by researchers is to collect some internal or external data and hazard conjectures thereon. When this is done, arguments are adduced for a particular date and the opponent's views criticized. But there is no end to this process. Again others piece together some other evidence and arrive at a different date. The result is that dates differ and differ widely and the truth remains obscure. That is why an eminent scholar has said that 'all dates in Indian history are pins to be bowled all over again.' Nothing can be truer about the early history of India, whether literary or political.

Among the five scholars who have discussed in detail the problem of the date of the *Yogavāsiṣṭha* we may first mention B.L.Atreya. He thinks 'that the author of the *Yogavāsiṣṭha* cannot be placed before the middle of the 5th century A.D.'[2] A brief summary of his arguments in favour of this date is given below:

(*i*) By the time of Vidyāraṇya, who belongs to about the first half of the fourteenth century the *Yogavāsiṣṭha* had become an authoritative work because he quotes from it profusely, about 253 times.

(*ii*) Gauḍa Abhinanda, a Bengali Brahmin of the 9th century A.D. summarised the *Yogavāsiṣṭha* in 6000 verses. From

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this it follows that the *Yogavāsiṣṭha* must be earlier than the 9th century A.D.

(*iii*) The *Yogavāsiṣṭha* is a pre-śaṅkaran work, because the treatment of the Advaita philosophy here is rather unsystematic, vague and hazy. The author of the *Yogavāsiṣṭha* is completely ignorant of Śaṅkara and his philosophy. In his *Vivekacūḍāmaṇi* Śaṅkara reproduces a number of verses and ideas from the *Yogavāsiṣṭha*. That he is indebted to the *Yogavāsiṣṭha* and not vice versa is proved by the fact that technical terms that Śaṅkara uses are not found in the *Yogavāsiṣṭha*.

(*iv*) A comparison between the *Yogavāsiṣṭha* and the *Māṇḍūkya Kārikās* of Gauḍapāda, who is earlier than Śaṅkara shows that the Advaita philosophy of the *Māṇḍūkya Kārikās* is more akin to the *Yogavāsiṣṭha* than to that of Śaṅkarācārya and his successors.

(*v*) There is a positive evidence to the effect that the Advaita philosophy as that of the *Yogavāsiṣṭha* existed before Śaṅkara and Gauḍapāda. Bhavabhūti who belongs to about the 7th century A.D. uses the term *vivarta*. He draws upon the *Yogavāsiṣṭha* and incorporates a number of its verses into his works. This shows that the author of the *Yogavāsiṣṭha* is earlier than the 7th century A.D.

(*vi*) A number of verses of the *Yogavāsiṣṭha* recur in the *Vairāgya Śataka* and the *Vākyapadīya*. Now, Bhartṛhari, the author of these works is said to have died in 650 A.D. This means that the author of the *Yogavāsiṣṭha* is earlier than 650 A.D. It cannot be said as to how much earlier he is.

It cannot be argued that the author of the *Yogavāsiṣṭha* has borrowed the verses from the *Vairāgya Śataka* and the *Vākyapadīya*, for the doctrine of Śabda Brahman is not mentioned in the *Yogavāsiṣṭha*. It is impossible to believe that the author of the *Yogavāsiṣṭha* could have omitted to mention it, if he knew it. So the verses or parts thereof which are common both to the *Yogavāsiṣṭha* and

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the *Vairāgya Śataka* and the *Vākyapadīya* are borrowed by Bhartṛhari from the *Yogavāsiṣṭha*. Another factor that goes in favour of this stand is that the verse in which the term *vivarta* is found is rare and solitary one in the *Vākyapadīya* while in the *Yogavāsiṣṭha* it forms the main doctrine and there is a very large number of verses in support of it.

(*vii*) The author of the *Yogavāsiṣṭha* was acquainted with the philosophy of Buddhism, the Tathatā philosophy of Aśvaghoṣa, (who belongs to the 1st century B.C.) the Śūnyavāda of Nāgārjuna who is placed by scholars in the 2nd century A.D. and the Vijñānavāda of Asaṅga and Vasubandhu. Vasubandhu is believed by scholars to belong to a period between 420-500 A.D. It means the author of the *Yogavāsiṣṭha* could not have lived before the 5th century A.D.

(*viii*) The way the whole of the theme of the *Meghadūta* is summarised in the *Yogavāsiṣṭha* in three verses leaves no doubt that the *Yogavāsiṣṭha* is a post-Kālidāsan work. The date that is usually assigned to Kālidāsa is the 5th century A.D. The *Yogavāsiṣṭha*, therefore, cannot be placed before the middle of the 5th century A.D. Its author probably lived at the time of the downfall of the Gupta kings. The philosophy of the work, the descriptions of battles and wars, battle between Vidūratha and Sindhu and the mention of the Hūṇas points to the same conclusion.

(*ix*) The conclusion drawn from the evidence cited above is that probably the *Yogavāsiṣṭha is anterior to Bhartṛhari and posterior to Kālidāsa.*

From the above summary of the points developed by B.L.Atreya in support of the date suggested by him we find that he mainly rests his arguments, apart from philosophy, on Bhartṛhari and Kālidāsa. From the *Vairāgya Śataka* and the *Vākyapadīya*, it appears that he thinks that both of these works belong to the authorship of one and the same Bhartṛhari about

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whom he says that he died in 650 A.D. It has now been conclusively proved that Bhartṛhari, the author of the *Śatakas* and Bhartṛhari, the author of the *Vākyapadīya* are two different persons. Itsing seems to have been misled into saying that forty years before he came to India there had died a grammarian named Bhartṛhari. Itsing confused the two Bhartṛharis. For years scholars relying upon the statement of Itsing placed Bhartṛhari, the author of the *Vākyapadīya*, in the 7th century A.D. But latest researches have convincingly shown Bhartṛhari, the author of the *Vākyapadīya* to be different from Bhartṛhari, the author of the *Śatakas* who is said to have wavered seven times between the home and the monastery. The author of the *Vākyapadīya*, is now placed on good grounds in the 3rd century A.D.[3] Now if the *Yogavāsiṣṭha*, according to B.L. Atreya's own admission[4] cannot be assigned to a period earlier than the middle of the 5th century A.D. while the *Vākyapadīya* belongs to the 3rd century A.D., it is the *Yogavāsiṣṭha* which must have borrowed from the *Vākyapadīya* and not vice versa. And the argument that the term *vivarta* occurs in a solitary verse in the *Vākyapadīya* while it occurs in a number of verses in the *Yogavāsiṣṭha* proves just the other thing that the *Vākyapadīya* is earlier and the *Yogavāsiṣṭha* is later, because the philosophical doctrine of *vivarta* is more elaborately treated in the *Yogavāsiṣṭha* than in the *Vākyapadīya* where it is merely alluded to. It is a strange argument that because in the *Yogavāsiṣṭha vivarta* is more elaborately treated, it must be earlier. Further, to say that the doctrine of Śabda Brahman which is the main doctrine of the *Vākyapadīya* is nowhere mentioned in the *Yogavāsiṣṭha* is at best an *argumentum ex-silentio* and does not prove anything. The statement that the *Yogavāsiṣṭha* nearly summarises in three verses the theme of the *Meghadūta* is open to correction. The three verses in question merely give us the idea of sending the cloud as messenger and do not embody a summary of the theme of the *Meghadūta*. Yet the argument has a force of its own. The idea of a cloud-messenger is generally believed to have originated with Kālidāsa; but there is nothing to show that it could not have been conceived

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by the author of the *Yogavāsiṣṭha*, who is highly imaginative besides being profoundly learned. The argument is, therefore, not decisive, as Atreya says it is. There is, however, a hemistich of a verse not noticed by Atreya, in the *Yogavāsiṣṭha* which is the same as in the *Meghadūta* except for the first word which is *etat* in the *Yogavāsiṣṭha*: *etacchṛṅgaṁ harati pavanaḥ kiṁsvid ity unmukhībhir dṛṣṭotsāhaś cakitacakitaṁ mugdha-siddhāṅganābhiḥ.*[5] and *adri* in the *Meghadūta*: *adreḥ śṛṅgaṁ harati pavnaḥ kiṁsvid ity unmukhībhir dṛṣṭotsāhaś cakitacakitaṁ mugdhasiddhāṅganābhiḥ*[6]. This is decisive. It is 'the habit of the author of the *Yogavāsiṣṭha*, to quote P.C. Divanji, 'to borrow the language of previous works such as the Upaniṣads, *Bhagavadgītā*, *Gauḍapāda Kārikās*, *Vairāgya Śataka*, *Meghadūta* etc., and twist it slightly so as to fit in with his idea[7]. In keeping with this habit the author of the *Yogavāsiṣṭha* borrows a verse from the *Uttararāmacarita* of Bhavabhūti and twists its language so as to spoil it a little. This verse not noticed by Atreya reads:

kūjatkuñjakaṭhoragahvaranadīkvatkāravatkīcaka-
stambhāḍambaramūkamaukulikulaḥ krauñcācalo 'yaṁ giriḥ।
etasmin prabalākināṁ pracalatām udvejitāḥ kūjitair
udvellanti purāṇarohiṇataruskandheṣu kumbhīnasāḥ[8]॥

The verse as found in the *Uttararāmacarita* reads:

guñjatkuñjakuṭīrakauśikaghaṭāghūtkāravatkīcaka-
stambāḍambaramaunamaukulikulaḥ krauñcābhidho 'yaṃ giriḥ।
etasmin pracalākināṁ pracalatām udvejitāḥ kūjitair
udvellanti purāṇarohiṇataruskandheṣu kumbhīnasāḥ[9]॥

A comparison between the verse as it is found in the *Uttararāmacarita* and the *Yogavāsiṣṭha* would reveal that the text of it in the *Yogavāsiṣṭha* is a little defective. Probably it got damaged or corrupted when it reached the *Yogavāsiṣṭha*. The readings in the first line of the stanza as found in the *Uttara* are certainly inferior and make little sense. It is a string of words quite unrelated in sense. What are we to understand by *kvatkāra*? Evidently it stands for *ghūtkāra*, the hooting of the owls responsible for terrifying the whole flock of crows into silence.

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What does *kaṭhora* qualify? Where is hooting taking place? Certainly not in the mountain caves and the streams, etc. but in clusters of the bamboos which are said to be full of noise. *Stambha* and *prabalākinām* are perhaps scribal errors; but *krauñcācalaḥ* by the side of *giriḥ* is inexcusable. It is the writer's overfondness for a jingle at the sacrifice of sense. There must, therefore, have been a big time-lag between the *Uttararāmacarita* and the *Yogavāsiṣṭha*. That the *Uttararāmacarita* of the two is prior from which the verse has been taken in the *Yogavāsiṣṭha*, becomes pretty clear. The *Yogavāsiṣṭha*, therefore, cannot be placed, as Atreya has done, before Bhavabhūti, who flourished in the 7th century A.D. Again, the idea of the line which is the 4th *pāda* of verse 19 in the 115th canto of the latter half of the Nirvāṇa Prakaraṇa is found in verse 7 of the Mandasore Stone Pillar Inscription of Yaśodharman (c. 525-535). We may well say that the *Yogavāsiṣṭha* is of a date later than 535 A.D.

From the literary study of the *Yogavāsiṣṭha* it becomes clear that considerable literary activity had preceded it and the author, a man of prodigous learning could not resist the temptation of incorporating into his work a line or two from earlier works which appealed to him most and which came readily to his mind to suit the context. He was not a plagiarist. His writings are characterised by originality and profundity of thought. As a poet he can stand comparison with the very best. He was a master of diction and a poet of exceptional ability but on account of these very factors efforts should not be made to place him as early as the 5th century A.D. Even later poets could be original and charming.

Uptil now too much of emphasis has been laid on philsopohical and historical evidence to settle the date of the *Yogavāsiṣṭha* and literary and linguistic evidences have been completely ignored. These can be decisive sometimes for they are unimpeachable. For one thing, we find that the *Yogavāsiṣṭha* poetry is characterised by excessive alliteration as also rhyme, a few examples of the latter being:

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kaṇāṇumuktājalatāpaṭālaṁ tīresu siṁhe sulatāsaṭālam।
taraṅganirdhūtaśilograkaccham mahītalākāśam
anantakaccham॥[10]

senayor ubhayor āsid yuddham udyatadānavam।
niṣpiṣṭanagaragrāmagirikānanamānavam॥ [11]

ātmaikarāmaḥ paripūrṇakāmo bhavābhayo rāma
śamābhirāmaḥ।[12]

sarva eva jagādbhāvā avicāreṇa cāravaḥ।
avidyamānasadbhāvā vicāraviśarāravaḥ॥[13]

Now, the use of rhyme in Sanskrit is a later development. Sten Konow is very right when he says, "Rhyme forms as essential element of versification in the poetry of the modern vernaculars and also of Prakrit but not in Sanskrit. Where rhyme occurs in Sanskrit poetry as, for instance, in that of Jayadeva, we may assume that the influence of the vernacular or of Prakrit poetry has been at work"[14]. It is of interest to note that Sten Konow makes these observations in connection with a work of Rājaśekhara who belongs to the 10th century A.D. Now, what are the special characteristics of the work of Rājaśekhara are the special characteristics of the *Yogavāsiṣṭha*. The obvious conclusion, therefore, from this is that the *Yogavāsiṣṭha* belongs to a period when rhyme under the influence of Prakrit poetry had come to be accepted in Sanskrit. That period was evidently fairly late, about the second quarter of the 10th Century A.D. The 10th century, therefore, assigned to the *Yogavāsiṣṭha* by P.C. Divanji, seems nearer the truth.[15] He has arrived at this date from other sources. He has not taken help of the literary evidence which would also have been very helpful. The unusual profusion of the onomatopoeic words, some 100 of which have been traced in the *Yogavāsiṣṭha*[16] (some of these 100 have been used as many as 30 times), a number of Prakritisms, the highly ornate poetry, specially in the second half of the Nirvāṇa Prakaraṇa, too much of alliteration—[17] all lead to this one conclusion that the *Yogavāsiṣṭha* is a production of a fairly late period. It cannot be of the "second quarter of the 10th century A.D." as P.C. Divanji

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has said, although there is nothing inherently against it but because of the irreconcilability of this date with the fact of the existence of an abridgement of the *Yogavāsiṣṭha*, the *Yogavāsiṣṭhasāra*, by one Gauḍa Abhinanda in the 9th century A.D. P.C. Divanji, himself finds his date coming into conflict with this important piece of evidence for he himself says:

> *It is also clear from what has preceded that he must have done that either during the first half of the 10th century A.D. or at any rate after that and that none of the arguments advanced by Dr. Atreya for the work in its present form having been composed earlier than that is likely to present any insurmountable difficulty* except that based on the existence of the abridgement of Abhinanda *(italics ours). As the evidence of its composition during or after the second half of the 10th century is so strong, the said arguments cannot be given a preponderating weight and some other explanation must be sought.*

This explanation he does not furnish. He concedes that he is not able to do so at present. But then how is the problem to be solved? All other mass of evidence would be of no avail for this single evidence would offset all that. It is difficult to agree with the learned scholar that it (the abridgement of Abhinanda in the 9th century A.D.) does not present any insurmountable difficulty in the way of the second half of the 10th century A.D. being accepted as the date of the *Yogavāsiṣṭha*. In the absence of the satisfactory explanation of this important point it will be difficult to accept the date suggested by P.C. Divanji. We cannot set the *turminus ad quem* at the second half of the 10th Century A.D. We shall have to set it at the 9th century A.D. The work in its present form must have been in wide circulation before that date to have needed an abridgement.

When we discuss the question of the date of the *Yogavāsiṣṭha* it will not be out of point to mention here that there is a vast scope in a work like that for additions. With the passage of time the work must have grown and assumed the size that it now has.

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Apart from the six sheaths which are a later addition, according to P.C.Divanji,[18] while the real *Yogavāsiṣṭha*, "is not the whole work, going today by that name, but only a portion of it extending from the 3rd Sarga of the Mumukṣu Prakaraṇa to the 213th Sarga of the latter half of the Nirvāṇa Prakaraṇa", there seems to have been a good deal of interpolation in the text. The exact extent of it cannot be gauged at present for there is no critical edition of the work. Still there are some obvious things which cannot escape our notice. The use of the word *jana* in apposition with *sajjana* as in the expression *sajjanam janam* in the sense of a good person where *janam* is tautological is a recent one. The verses[19] in which we come across such expressions must be later interpolations. The same may be the case with highly ornate poetry found in Cantos 115-119 in the second half of the Nirvāṇa Prakaraṇa. The use of the classical metres like Śārdūlavikrīḍita, the Vasantatilakā, the Mālinī, the Drutavilambita and others, long compounds like

hemākhilagrāmāraṇyapurasthalīgiritarusthāṇvagrahāroccayāḥ[20],

vikaṭakāñcanakūṭakoṭisaṅghaṭṭanasphuṭitajarjaracārusandhiḥ[21],

etc. the detailed poetic description of the hill-side villages and the various *Anyoktis* which have a beauty and charm all their own point to these cantos having been composed by a later poet. Or else it will be difficult to find a satisfactory evidence for this unusual outburst of poetry in these cantos which have given us some of the finest gems of Sanskrit verses. When we say that this poetry is by a later hand we do not mean that the author of the original *Yogavāsiṣṭha* was incapable of writing such poetry. He was one of the greatest poets. But the style here is at variance with the other parts of the work and there is such a violent break that the above conclusion would certainly be irresitible.

It is not easy to determine the date of such a work as the *Yogavāsiṣṭha* which like the *Rāmāyaṇa* and *Mahābhārata* has continuously been strengthened by extraneous matter which is so skilfully woven into the original that it is difficult to extricate it even with the help of the best scientific aids of research. The original *Yogavāsiṣṭha* must have been a much smaller text. The

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Yogavāsiṣṭha is said to have been composed by the sage Vālmīki. He himself appears in the dialogue between Vālmīki and Ariṣṭanemi and the dialogue between Vālmīki and Bharadvāja. It is possible, says P. C. Divanji that the same Vālmīki, who is the author of the *Rāmāyaṇa* "might have put his ideas about the true nature and essence of the worldly phenomena and the attitude which the thoughtful amongst men should adopt towards them if they have the desire to remain unaffected by the delusion which the phenomena naturally cause,"[22] in a very brief form. We may agree with P. C. Divanji in that the *Yogavāsiṣṭha* was originally a comparatively small, compact work by a single author. But that he was Vālmīki, the author of the immortal *Rāmāyaṇa,* we cannot accept. Why should the great Bard stop short at a small treatise, when moved to sorrow at the killing of a *krauñca* bird by a fowler, he could give us a long poem of six or seven kāṇḍas of the rarest charm? Certainly the original writer must have been a much humbler person than Vālmīki, though this humbler later writer (who chose not to disclose his identity) created a work about the beauty of which he himself was so conscious:

śāstraṁ subodham evedaṁ sālaṅkāravibhūṣitam।
kāvyaṁ rasamayaṁ cāru dṛṣṭāntaiḥ pratipāditam॥[23]

"This is an easily comprehensible text, a charming poem with Rasa, adorned by figures of speech and explained with examples." This verse probably furnishes the clue as to the redaction of the older text. A later writer probably found the skinny older text to be a little too dry and uninteresting and set about himself to put it in a new garb, charming and beautiful. He added illustrations to explain some of the points put forward in the original so that they may be easily comprehensible to the common man. To highly abstruse philosophy he gave a poetic garb and in the process so changed it as to make it look really different from its base, the small text of an ancient sage. A mightly super-structure was raised on the old foundations. Now, *Yogavāsiṣṭha* did not remain a philosophical treatise, it became a *rasamaya kāvya*. The redactor whoever he may have been, chose to withhold his

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identity like many others before him for he was not writing something new but was only putting the old thing in a new garb. How could he, therefore, give himself out as its author, although in the process of redaction he almost changed it in form, and not, of course, in content, His originality could never be questioned but such was the spirit of self-abnegation in ancient times that writers were only too silent about themselves. They effaced themselves and ascribed their works to age-old sages and saints, sages hallowed in public memory. Or perhaps there was this underlying motive that their works thus ascribed would be read more widely and preserved longer. This gave them some sort of inner satisfaction; but they did deny themselves popularity which could be theirs purely on merit. The language of the *Rāmāyaṇa* and the *Yogavāsiṣṭha* is so different that we cannot persuade ourselves to believe that the two works are of one and the same author. This is why some people think that the *Yogavāsiṣṭha*, if it was from the pen of Vālmīki, must have been in the form of a nucleus which served as the basis for a later writer for building upon it a work of magic drapery.

As has been said above, P. C. Divanji fixed the second quarter of the 10th Century A.D. as the date of the work, when it came to have its present form and content. This conclusion he arrives at, apart from other evidences, on historical evidence, viz., the occurrence of the name of Yaśaskaradeva in the *Yogavāsiṣṭha*, who had his palace in the town of Adhiṣṭhāna. On a reference to Kalhaṇa's Chronicles of Kashmir we find that this was the name of a Brāhmaṇa, who was made a king by a class of Brāhmaṇas which was then in power after the overthrow of Suravarman II by one Kamalavardhana in 939. This Yaśaskaradeva ruled justly till 948 A.D. and on his retirement was succeeded by his son Saṅgrāmadeva except for one day when his uncle's son Varṇata ruled there at his desire. As for the city Adhiṣṭhāna, it is mentioned in the *Rājataraṅgiṇī* IV. 696. From the Introduction[24] to Stein's work it is found that one Pravarasena II who ruled in the second half of the sixth century founded a city Pravarapura which was also known as the Navādhiṣṭhāna or the

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Nūtanādhiṣṭhāna in Heiuntsang's time in 631 A.D. to distinguish it from the Purāṇādhiṣṭhāna or the old city. It appears in course of time the short form of this, i.e. Adhiṣṭhāna, came in use and was referred to in the *Yogavāsiṣṭha*. The description of this city as found in the *Yogavāsiṣṭha* resembles the description of it found in the *Rājatarangiṇī*. It is stated in the *Yogavāsiṣṭha*[25] that the city looked beautiful on account of the hills surrounding it. There was a peak of a mountain in the midst of it which was named Pradyumnaśikhara on the top of which stood a king of houses[26]. In the *Rājatarangiṇī* there is a mention of a hill named Pradyumna whose modern name is Pampar. There is a further mention of the building of two temples and a Maṭha for the Pāśupata mendicants by King Raṇāditya of Kashmir and his wife. From this it may be inferred that there may have been structures in Adhiṣṭhāna or Nūtanādhiṣṭhāna, the alternate name of Pravarapura. From the identification of Yaśaskaradeva of the *Yogavāsiṣṭha* with the Brāhmaṇa king of the same name of *Rājatarangiṇī* and the Adhiṣṭhāna with Pravarapura, P. C. Divanji has built up a case for the author of the *Yogavāsiṣṭha* to have flourished in any case after 949 A.D. or in the second half of the 10th Century A.D., as he could put it. He has taken great pains to secure the identification which is complete. But how will this date agree with the fact of Gauḍa Abhinanda's abridgement of of the *Yogavāsiṣṭha* in the 9th Century A.D.? An abridgement presupposes the existence of the original. The only conclusion to be drawn from this is that the portions of the *Yogavāsiṣṭha* on which P. C. Divanji builds up his theory of the second half of the 10th century A.D. do not form part of the original text. They are subsequent additions. It appears rather odd that P. C. Divanji himself says, "The second reason why I consider that these are subsequent additions in the work is that there is a distinct and unmistakable reference to a king of Kashmir of the name of Yaśaskaradeva[27] and yet he tries to fix the date of the *Yogavāsiṣṭha* on the basis of these very "subsequent additions." The whole setting there has a modern look about it. The use of the verb in the future tense was usually the *modus operandi* of

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the interpolaters as would be seen from the *Bhaviṣya Purāṇa* and other Purāṇas. The explanation that Vasiṣṭha, the great sage, might have had a prophetic vision of the incidents to take place is feeble and is hardly likely to carry conviction in an age of scientific thought. P. C. Divanji cannot persuade himself to believe that the unnamed author of the *Yogavāsiṣṭha* was living in an age prior to that of Yaśaskaradeva. The familiarity that the author shows in describing the places and persons residing in Kashmir makes Divanji believe that he (the author) must be writing this account when Yaśaskara was ruling Kashmir and Nṛsiṁha was his minister or when one of the successors of Yaśaskara was on the throne. Now, we are in perfect agreement with Divanji so far this portion of the *Yogavāsiṣṭha* is concerned. Any one who composed it must have been a contemporary of Yaśaskaradeva or must have followed him not long after. But this we cannot say of the whole of the *Yogavāsiṣṭha*. Even after the old nucleus of Vālmīki had been put in a new garb and the new *Yogavāsiṣṭha* had emerged, there was ample scope for interpolations in it. In a huge work like this there is enough scope for further additions and accretion of much foreign matter. Our contention is that *Yogavāsiṣṭha* minus later additions which may never be discovered or if discovered, will be discovered with stupendous labour, must have reached its present shape earlier than the 9th Century A.D. when Gauḍa Abhinanda thinking the volume of the work to be rather unwieldly set about to prepare an abridgement of it so that it may be more handy for the common man for whose upliftment it is meant.

Ninth Century A.D. is, therefore, the *terminus ad quem*. What is then the *terminus a quem*? Shiva Prasad Bhattacharya fixed it in the 12th Century A.D.[28] His principal arguments for this are:

(*i*) The *Yogavāsiṣṭha* has a Buddhistic setting. There are certain episodes or *Ākhyānas* which deal with cycles of births much like the Jātakas.

(*ii*) The author shows favouritism for certain words like Malita, Buddha, Bhāva, Śūnya, Cit, Ātman, Karman,

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Nirvāṇa, etc. The rather unorthodox connotation attached to them shows his leaning towards Buddhistic tenets.

(*iii*) The *Yogavāsiṣṭha* mentions the Pārasīkas and Tāmrayavanas[29] in a brief account of battle between the kings of Western India. The Pārasīkas were the people of Afghanistan who began to attack India after the 10th Century A.D. in hordes for plunder and ravage and ultimately acquired mastery. In the story as given in the *Yogavāsiṣṭha*, it is not said as to whether the Indian princes were overthrown or any part of India was conquered by these.

(*iv*) The reference to the Vedānta philosophers as the Vedāntins or the Vedāntavādins[30] would point out the time of the work to be after Śaṅkara.

(*v*) In the *Yogavāsiṣṭha* the Purāṇas are called *Bahupāṭhas*[31] or having many readings or recensions. Moreover, from another text,[32] it appears that the author of the *Yogavāsiṣṭha* was familiar with the *Bhāgavata Purāṇa*. Its acceptance of the hard and the fast division between Aṁśakalā and Bhagavattva of Viṣṇu is just on the line of the *Bhāgavata Purāṇa* which according to Pargiter[33] was a work of the 10th Century A.D.

(*vi*) The commentator of the work Ānandabodhasarasvatī, as he himself says, was the earliest to comment on the *Yogavāsiṣṭha*.[34] He belongs to the 17th Century A.D.

All these facts mentioned above lead, according to Bhattacharya, to the conclusion that the *Yogavāsiṣṭha* must have been written between the 10th and the 12th Centuries A.D.

The arguments put forward by Shiva Prasad Bhattacharya have all been very well examined by B.L. Atreya and P.C. Divanji who believe the *Yogavāsiṣṭha* to have come to assume its present shape after the 5th Century A.D. and the second half of the 10th Century A.D. respectively.

As for the mention of the Yavanas or the Pārasīkas we know that they had begun making inroads into India much earlier than

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the 10th Century A.D. Moreover, the Pārasīkas were the Persians and they are mentioned in the *Mahābhārata*. Their mention in the *Yogavāsiṣṭha*, therefore, should not be taken as a proof for the late date of the work.

Even if the work be conceded to be post-Śaṅkaran on account of the mention of the followers of the Vedānta school by the term Vedāntins or Vedāntavādins, we are nowhere nearer the period of the 10th-12th Century A.D. when the work might have been composed. This evidence only leads to the conclusion that the work is of a period later than 820 A.D. when Śaṅkarācārya is said to have died. But there is reason to infer that the work is pre-Śaṅkaran. At any rate the Vedānta philosophy did not originate with Śaṅkara. Śaṅkara only made the mass of Vedāntic theories afloat much before his time into a system. The occurrence of the term *vivarta* in the *Vākyapadīya* of Bhartṛhari which the latest modern researches have proved to be a work of the 3rd Century A.D., if not earlier[35] and the *Uttararāmacarita* of Bhavabhūti, a work of the 7th Century A.D.[36] and the presence of the seeds of the Vedāntic thought even in as early a period as that of the Vedas[37] and the Upaniṣads would lead inevitably to the conclusion that the *Yogavāsiṣṭha* had enough to draw upon so far as its Vedānta philosophy was concerned. "The *Yogavāsiṣṭha*, because of its palpable inconsistencies and its sweet vagueness in technology"[38] precludes the possibility that its author had before him a highly systematic and philosophical work of Śaṅkara. "That no writer and scholiast on Philosophy earlier than Vijñānabhikṣu had used it as an authority" to refute or defend a position[39] would only strengthen the above contention that it was a work of the *Rāmāyaṇa* and the *Mahābhārata* style which are compendia of all the information and, therefore, efforts should not be made to make it subsequent to any particular writer, much less Śaṅkara. "The philosophical groundwork of the *Yogavāsiṣṭha* is a complex fabric of theories and doctrines, not very closely and systematically joined"[40].

The other contention of Shiva Prasad Bhattacharya that the author of the *Yogavāsiṣṭha* shows the influence of the *Bhāgavata*

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Purāṇa, a work according to Pargiter of the 10th Century A.D., can be effectively countered as P. C. Divanji has done, by pointing out that the latest researches have fixed the date of the *Bhāgavata Purāṇa* much earlier. As B. N. Krishnamurti Sarma has said, "The *Bhāgavata Purāṇa* was well-known in the 10th Century, extant in the Seventh, not unknown in the sixth and had very likely been composed in the 5th Century A.D., if not earlier still."[41] If the *Bhāgavata Purāṇa* had been composed in the 5th Century A.D. or even earlier than that, the author's (of the *Yogavāsiṣṭha*) whose date we have fixed before the 9th Century A.D. familiarity with *Bhāgavata Purāṇa* would be very natural and would not lead to any such conclusion as the one Bhattacharya has arrived at. If the *Bhāgavata Purāṇa* belongs to at least 5th century A.D. if not earlier and the date of the most of the older Purāṇas is earlier or later than this date, it would not be surprising if by the time of the *Yogavāsiṣṭha*, i.e. before the 9th Century A.D., they come to have many readings or recensions. The argument of the Purāṇas being called *Bahupāṭhas* in the *Yogavāsiṣṭha* is not conclusive and should not be stressed a little too much.

That the earliest commentator on the work belongs to the 17th Century A.D. is no proof positive for the late production of the work. There have been instances where works produced quite early did not have commentators until a very late date. Even in the case of the *Ṛgveda* the earliest work of the mankind, the earliest well-known commentary so far available is that of Sāyaṇa who belongs to the 14th Century A.D. Helārāja, the earliest commentator[42] on the *Vākyapadīya* of Bhartṛhari, a work, as has been stated above, of the 3rd Century A.D. or of a period earlier than that belongs to the first half of the 10th Century A.D.[43]

The late appearance of the commentators may be an indication in the case of the *Yogavāsiṣṭha*, of the comparative neglect that it suffered as would be evident from the fact that "no scholiast and writer on philosophy earlier than Vijñānabhikṣu seems to use it."[44] This neglect may be due to the *Yogavāsiṣṭha's* "palpable inconsistencies and its sweet vagueness in technology"[45].

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As for the Buddhist influence Shiva Prasad Bhattacharya himself concedes that ..."This does not help us much beyond proving that there was an admixture of Buddhistic doctrines; as to time it does not take us much beyond the sixth Century A.D., even if the author be regarded as a rather late follower of the Yogācārin teacher Asaṅga"[46].

Now, that all the arguments of Bhattacharya have been effectively dealt with, we cannot fix the *terminus a quem* at the 12th Century A.D. Nor can we agree with P.C. Divanji to fix it at "the fourth quarter of the 10th Century"[47]. It must be fixed, as we have stated above, at the 9th Century, A.D. when an abbreviation of it by the name of the *Yogavāsiṣṭhasāra* by Gauḍa Abhinanda appeared while we are prepared to concede that additions and interpolations were carried on in the work even down to a very late period. Even allowing a period of one hundred or at the most two hundred years from the redaction of the nucleus to the appearance of its abridgement, we may say that the work might have been a product of the 8th or at the most of the 7th Century A.D. This date does not come into conflict with the fact of the "Kāvya style paraphernalia with which the work is permeated" which together with rhetorical effects and conceits" would go to show that it is a specimen of the later exhuberant but extravagant Kāvya style." This extravagance or exhuberance in Kāvya was as much a characteristic of the period between the 7th to 9th Century A.D. as it was that of the period between the 10th to 12th Century A.D.

V. Raghavan is the last to approach the problem of the date of the *Yogavāsiṣṭha*[48]. He has taken great pains to controvert the theory of B. L. Atreya that the *Yogavāsiṣṭha* is a post-Śaṅkaran work. Even if we agree on the basis of Raghavan's argument and the fact of direct attacks on Śaṅkara's doctrines in the *Yogavāsiṣṭha* and a pointed reference to a work in *Vivekacūḍāmaṇi* to which P. C. Divanji has drawn attention in his paper,[49] we do not find ourselves in insuperable difficulty for the last date for Śaṅkara as proposed by some scholars which is 820 A.D. The *Yogavāsiṣṭha* might have come to its present shape

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round about 850 A.D. Forty to forty five years should be a sufficient period for the *Yogavāsiṣṭha* to have become so popular with the masses as to necessitate an abridgement of it. However, there is a powerful body of opinion among scholars which believes that there have been many Śaṅkarācāryas and among them the first one, the Ādi Śaṅkarācārya, the author of the *Bhāṣya* on the *Vedānta Sūtras* and the *Vivekacūḍāmaṇi* belongs to the 1st century B.C.[50] The Śaṅkara evidence which has been pressed a little too much by some scholars does not prove anything conclusively and, therefore, not much importance needs be attached to it.

It is rather interesting that there is a mention quite a few times[51] of inscriptions in the *Yogavāsiṣṭha* in the form of standard of comparison, *Upamāna*. This may well lead to the surmise that the author or the redactor of the *Yogavāsiṣṭha* was very familiar with inscriptions and that he was living in a period when these were quite in abundance in the country. Surely the thing with which a person is more familiar generally comes to his mind when he seeks to compare one thing with the other. This fact would go against the theory of the early date of the *Yogavāsiṣṭha*. It is in the 8th or the 9th Century A.D. that we find that India is dotted with inscriptions on stone slabs and pillars. This must have been very much in the mind of the author of the *Yogavāsiṣṭha*, when he gave it the form in which we find it today, of course even in the 5th Century A.D., the date proposed by B.L Atreya, we have a number of inscriptions of the Guptas and the Vākāṭakas and before them the inscriptions of the Indo-Greeks and Indo-Bactrians and the Mauryans, yet all of them taken together do not reach the vast figures which we find in the later centuries which seems to have very much struck the author of the *Yogavāsiṣṭha*. However, there is bound to be difference on this point because apart from throwing some vague hints this does not take us anywhere nearer to the definite date of the *Yogavāsiṣṭha*.

The date of the *Yogavāsiṣṭha*, therefore, must remain a problem as the date of any other Sanskrit work the author of

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which has unfortunately left no biographic details about himself. Arguments and counter-arguments will continue to be given in support of one view or the other, till some conclusive evidence is available[52]. As matters stands at present, we can only put forward a theory which will be one of the many in the field. The above discussion leads us to these three conclusions:—

(*i*) That the *Yogavāsiṣṭha* is a work of the first quarter of the 9th Century A.D. while in the last quarter of it there had appeared an abridgement of it.

(*ii*) That there was a nucleus of the *Yogavāsiṣṭha* which must have been very ancient. In the 9th Century A.D. some master genius adopted it as a basis and built upon it a super-structure. It was he, the anonymous writer, who gave to the *Yogavāsiṣṭha* its present form.

(*iii*) That the *Yogavāsiṣṭha* continued to be enriched with extraneous matter from time to time and interpolations in it continued to be made inspite of definite form which was given to it in the 9th Century A.D.

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2. *The Philosophy of the Yogavāsiṣṭha*, Section II; p. 26.
3. Sadhu Ram, Bhartṛhari's Date, *Journal of the Ganganath Jha Research Institute*, Allahabad, Vol. IX, 1952 pp. 135-151.
4. *The Philosophy of the Yogavāsiṣṭha*, Chapter II. But if on the ground of the mention of the cloud-messenger the *Yogavāsiṣṭha* is held to have borrowed from Kālidāsa, it must also be later than Bhavabhūti for it has a number of verses common to Bhavabhūti's works. Indeed it is inconceivable that the great poet

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Bhavabhūti could have borrowed these verses from the *Yogavāsiṣṭha* and passed them on as his own.

5. VI (i). 115-19.
6. I. 14.
7. The Date and Place of Origin of the *Yogavāsiṣṭha*, *The Calcutta Oriental Journal*, 1933-34; p 160.
8. VI (ii) 115.11.
9. *Uttararāmacarita*, II.29.
10. VI (ii). 117.5.
11. IV. 26.26.
12. VI (ii). 28.33.
13. II. 13.26.
    Here, only a few examples are given. For an exhaustive treatment of the subject, see Section III in Chapter 'Yogavāsiṣṭha —A Literary Study', of the author's forthcoming book, *Studies in the Language and the Poetry of the Yogavāsiṣṭha* ."
14. *Karpūramañjarī*, Introduction, p. 505, Motilal Banarsidas, Delhi, 1963.
15. The Date and Place of Origin of the *Yogavāsiṣṭha*, *The Calcutta Oriental Journal*, 1933-34, p. 166.
16. See the author's article: Onomatopoeia in the Yogavāsiṣṭha, Transactions of the Linguistic Circle of Delhi, 1968, pp. 13-28.
17. The Date and Place of Origin of *Yogavāsiṣṭha*, *The Calcutta Oriental Journal*, 1933-34, p. 166.
18. ibid., p. 156-57.
19. VI (ii). 1.8.25.
20. VI (ii). 115.7.
21. VI (ii) 115.41.
22. P. C. Divanji; The Date and Place of Origin of the *Yogavāsiṣṭha*, *The Calcutta Oriental Journal*, 1933-35, p. 158.
23. II. 18.33.
24. Chapter V, para 82, pp. 84-85.
25. IV. 32.11-15.
26. IV. 32.16; VI. 32.11.13.
    So, when we talk of the author of the work we mean by it the writer who gave the *Yogavāsiṣṭha* its present shape. For us that anonymous poet is the author.
27. The Date and Place of Origin of the *Yogavāsiṣṭha*, *The Calcutta Oriental Journal*, 1933-34, p. 160.

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28. The *Yogavāsiṣṭha Rāmāyaṇa:* Its probable date and place of inception, *Proceedings of All India Oriental Conference*, Madras, Volume III. 1924. pp. 545-554.
29. III. 37.20-24, Cf. also.
30. IV. 21.26; III. 4.5; III. 13.35; III. 3.33; III. 3.40; III. 4.68; II. 2.8.9; IV. 2.29; IV. 11.63; IV. 11.20; IV. 21.39.
31. VI. 22.20-27.
32. VI. 64.31-33.
33. This statement of Bhattacharya is questionable. Pargiter merely says that the *Bhāgavatapurāṇa* belongs to a period later than the 7th century A.D.
    Purāṇa Texts of the Dynasties of the Kali Age, App. II, pp. 85-86, Motilal Banarasidas, 1961.
34. *Ananyapūrvavyākhyātaṁ granthaṁ me vyācikīrṣataḥ*, introductory verses to the commentary, verse 24.
35. Vide Sadhu Ram, The Date of Bhartṛhari, *Journal of the Ganganath Jha Research Institute*, Allahabad, 1952.
36. S. K. Balvelkar, *Later Life of Rāma* (*Uttararāmacarita*), Harward Oriental Series Vol. 21, Introduction, p. XLIV.
37. Satya Vrat Shastri, Advaitavādaḥ, *Sārasvatī Suṣamā*, (Journal of the Sanskrit University) Varanasi, Vol. XII, Parts 3-4, Saṁvat 2014.
38. Shiva Prasad Bhattacharya, The *Yogavāsiṣṭha Rāmāyaṇa*, Its probable Date and Place of Inception, *Proceedings of the All India Oriental Conference*, 1924, Madras, p. 549.
39. ibid., p. 240.
40. ibid., p. 550.
41. The Date of the Bhāgavata Purāṇa, *Annals of the Bhandarkar Oriental Research Institute*, Poona, Vol. XIV, Part III-IV, pp. 182-218.
42. There is no certainty about the date of the other commentator on the *Vākyapadīya*, Puṇyarāja.
43. ibid p. 652.
44. The *Yogavāsiṣṭha Rāmāyaṇa*, The Probable Place and Date of Inception, Proceedings of the *All India Oriental Conference*, Vol. III. Madras, 1924, p. 549.
45. ibid., p. 549.
46. ibid., p. 548.

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47. The Date and Place of Origin of the *Yogavāsiṣṭha* , The Calcutta Oriental Journal, 1933-34, last line, first paragraph, p. 167.
48. The Date of the *Yogavāsiṣṭha*, *Journal of Oriental Research*, Madras, Vol. XVII, 1947-48.
49. The Date and Place of Origin of the *Yogavāsiṣṭha*, *The Calcutta Oriental Journal*. 1933-34, p. 167.
50. V.B. Athwale, The Date of Ādya Śaṅkarācārya (The First Century A.D.), *The Poona Orientalist*, Vol. XIX, January, October, 1954, S. Srikantaya, Date of Śaṅkarācārya, *Journal of the Mythic Society of India*, Vol. XXXXVI, 1955-56.
51. III. 61.8; III. 62.16; IV. 2.20; VI (1) 46.33. VI (i) 46.36.
52. We are unable to agree with Prof. Stecherbasky "that Prof. Atreya has brought the problem (of the Date of the *Yogavāsiṣṭha*) very nearer to its final solution" ... *Vāsiṣṭha Darśanam*, chapter, II. p. 19.

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The Plan of the Yogavāsiṣṭha

The *Yogavāsiṣṭha* is divided into six chapters which are titled as Vairāgya, Mumukṣu, Utpatti, Sthiti, Upaśama and Nirvāṇa. The Nirvāṇa-prakaraṇa is the biggest of all and is divided into first half (Pūrvārdha) and latter half (Uttarārdha). According to a statement in the *Yogavāsiṣṭha* itself the work contains 32000 verses,[1] but the vulgate edition of it as brought out by the Nirṇaya Sāgara Press does not contain more than 29289 verses, which are divided into various chapters in the following manner: The Vairāgya has 1146, Mumukṣu 807, Utpatti 6304, Sthiti 2414, Upaśama 4322, and Nirvāṇa 14296 verses (in the first part of this chapter there are 5331 verses, and in the latter part 8965).

In the beginning of the work the author gives his reason for composing it. It is that the sage Vālmīki composed a few Rāma-stories and taught them to his pupil Bharadvāja who, recited them to Brahmā on the mount Meru. Brahmā was highly pleased with him and asked him to choose a boon. Bharadvāja asked him to show the path by which people could be freed from misery. Brahmā told him to go to Vālmīki and request him to finish the *Rāmāyaṇa*, which he had begun to write in the form of a dialogue between Rāma and Vasiṣṭha, but had not completed. By reading this people would attain true knowledge which would lead them to final absolution. Not only does Brahmā ask Bharadvāja to go to Vālmīki with this request, he himself goes to his Āśrama and requests him to complete the *Yogavāsiṣṭha Rāmāyaṇa* which had been left unfinished by him. This he should do, suggests Brahmā,

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so that people may be freed from misery. Vālmīki agrees and completes the work.

The introduction to the *Yogāvasiṣṭha* is rather interesting and in matter of style resembles the *Bhāgavata*. The story is introduced like this: A Brāhmaṇa named Sutīkṣṇa goes to the sage Agasti and asks him which of the two paths, the path of action and the path of knowledge, would be better for one who seeks final emancipation. Agasti replies that none of them would be better. Both would be needed just as both wings are needed for a bird for flying. Then to illustrate his point he introduces a dialogue between Agniveśya and Kāruṇya. While doing so he introduces a subsidiary dialogue between Suruci, an Apsaras, and Devadūta who tells her that he went to the sage Vālmīki with a request from his Lord Indra to explain to King Ariṣṭanemi, who was practising severe penance, the true nature of things so that he may not refuse to come to heaven. Vālmīki agreed to this request of Indra and the Devadūta took King Ariṣṭanemi to him. When the king asked him to explain the true nature of things, Vālmīki recited to him the *Rāmāyaṇa* which he had composed in the form of a dialogue between Rāma and the sage Vasiṣṭha. Vālmīki's claim was that one who would listen to this *Rāmāyaṇa* would become *jīvanmukta*. King Ariṣṭanemi listened to this *Rāmāyaṇa*. In the course of the recitation of *Yogavāsiṣṭha Rāmāyṇa* Vālmīki introduces a number of *upākhyānas* to illustrate certain philosophical principles and to make the work interesting and easily intelligible to the masses. In fact, the zeal of the author to create interest in his work is so intense that he gives his dull and drab mass of philosophy a highly poetic garb, which has a permanent appeal and charm for connoisseurs of literature. Then his work is not restricted to the *Śānta Rasa* which must predominate in a work propounding highly philosophical doctrines leading to *vairāgya*, the spirit of renunciation; but also turns into a work by which one attains final emancipation. It introduces a number of *Rasas* to attract the people with different and varied interests. The descriptions of natural phenomena, battles and wars, floods and conflagrations are all there to keep

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the reader engrossed. It is these which are introduced intermittently, not to allow the interest of the reader to flag at any time.

The first two *sargas* of the Vairāgya-prakaraṇa form an introduction to the *Yogavāsiṣṭha*. The actual dialogue between Rāma and Vasiṣṭha which begins from the third canto of the second chapter called Mumukṣu is prefaced by a description of the state of despondency of Rāma when Viśvāmitra comes to take him to the forest, his advice to him to behave like King Janaka who would perform his duty without any feeling of attachment or sorrow and his request to Vasiṣṭha to tell him how he should behave, which he (Vasiṣṭha) complies with readily. This is the subject-matter of the work from the 3rd canto of the Vairāgya-prakaraṇa to the 2nd canto of the Mumukṣu-prakaraṇa. From the 3rd canto of the Mumukṣuprakaraṇa to the 213th Canto of the Second half (Uttarārdha) of the Nirvāṇa-prakaraṇa is the real *Yogavāsiṣṭha*, the dialogue between Rāma and Vasiṣṭha. From the 214th canto the story is given a finishing touch. King Daśaratha, Rāma, Lakṣmaṇa, Nārada, and Śatrughna, express their gratitude to Vasiṣṭha for the *upadeśa* and there is a description in detail as to how King Daśaratha honoured the Brāhmaṇas, fed them and worshipped them. In the 215th canto, Vālmīki winds up his dialogue with Bharadvāja. 216th is the last canto of the *Yogavāsiṣṭha* and serves as the finale to the incidents with which the work is introduced. In the first two verses of this canto the dialogue between Vālmīki and Ariṣṭanemi comes to an end, the latter telling the former in verses 3-8 that his ignorance is now removed and he, therefore, is ready to go to Indra's abode. In verses 9 and 10, the Apsaras expresses her satisfaction and allows the Devadūta to go. In verses 11-12 Agniveśya winds up his talk with his son Kāruṇya, the latter informing him on a query from the former that he would henceforth behave in an unconcerned manner, neither insisting upon the performance of the rites nor avoiding them. And then comes the end. The dialogue between Agasti and Sutīkṣṇa is wound up. Agasti tells Sutīkṣṇa that he should not entertain a doubt about *jñānakarman* and think that actions do not lead to bondage after true knowledge has been

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attained. From verses 18-24, Sutīkṣṇa expresses his gratitude to his teacher for it is on account of his grace only that he has come to know what he should.[2] The last two verses are in praise of Brahmā and Vasiṣṭha respectively. The work closes with the lines:

ekaṁ nityaṁ vimalam acalaṁ sarvadhīsākṣibhūtaṁ
bhāvātītaṁ triguṇarahitaṁ śrīvasiṣṭhaṁ natāḥ smaḥ॥

The Six Sheaths

P.C. Divanji has in his inimitable way explained the six sheaths of the *Yogavāsiṣṭha*: "The Ātmā of the teaching of Vasiṣṭha (from the 3rd sarga of the Mumukṣu-prakaraṇa to the 213th sarga of the second half of the Nirvāṇa-prakaraṇa which is the real *Yogavāsiṣṭha*) to Rāma is placed in the first sheath of a dialogue between Bharadvāja as well as Brahmā and Vālmīki, that again in the 2nd sheath of a dialogue between Vālmīki and Ariṣṭanemi, that again in a 3rd sheath of a conversation between Vālmīki and Ariṣṭanemi, that again in a 4th sheath of a conversation between the Devadūta and Suruci, the *Apsaras*, that again in a 5th sheath of a teaching imparted by a Brāhmaṇa named Agniveśya to his son Kāruṇya, that again in a 6th sheath of a dialogue between the sage Agasti and his pupil Sutīkṣṇa, and that again in a 7th sheath which is a very thin covering as it consists only of four verses by the unknown author, by the first three of which he makes obeisance to the Highest Essence and by the fourth of which he introduces the dialogue between Sutīkṣṇa and Agasti. Thus, there are seven layers in the *Yogavāsiṣṭha* as it exists today[3]."

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triṁśad dve ca sahasrāṇi jñātā nirvāṇadāyinī॥ II.17.6.
2. *bhagavaṁs tvatprasādena jñātajñeyo 'smi saṁsthitaḥ*, VI (ii). 216.21.
3. The Date and Place of Origin of the Yogavāsiṣṭha, *The Calcutta Oriental Journal*, 1933-34, pp. 157-158.1

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The Yogavāsiṣṭha: A Linguistic Appraisal

The *Yogavāsiṣṭha* is always a fascinating study. This charming *rasamayakāvya*[1] has exercised a very powerful influence on the life and thought of millions of people of India over the ages. A voluminous work of some thirty thousand stanzas in its vulgate edition it can certainly be expected to be a good repertory of all kinds of information—historical, social, religious and cultural. So can it be a good index of the language as it obtained in contemporary society. Unfortunately, not much work has been done on this aspect of it so far. Some stray attempts[2] have, no doubt, been made, but no complete study is available yet. It is proposed to study here some of the different aspects of the language of the great work which deserve special notice.

1. Unfamiliar Words or Words with unfamiliar meanings

These include such words as *aṅgaruha*[3] feather, *añjas*[4] manifestly, *asthi*[5] conch, *aṣṭhi* kernal[6], *aṣṭhīla*[7], *aṣṭhīvat*[8] knotty, *āpātanikā*[9] introduction, *ārabhaṭī*[10] confused noise, hullaballoo, *āvāta*[11] coming out, issuing forth, *bhissā*[12] skin, a cover enveloping the seed (*bījasārāvaraṇabhāgaḥ*), *bhramī*[13] confusion, lack of balance in thinking, *carma*[14] husk (used in the context of paddy), *ceṇḍaka*[15] a support made up of grass (to be put on the head), *daṇḍapāda*[16] beating of the foot, *dat*[17] ivory vessel, *daradin*[18] under the influence of poison, *dhvaṁsikā*[19] destruction in between the two Manvantaras (vide commentaryTP,

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Manvantarasandhipralayaḥ), *gargaṭa*[20] a kind of instrument, *garta*[21] wound, *guḍuccha*[22] or *guluccha*[23] or *gulucchaka*[24] a bunch of flowers or a cluster of blossoms, *gharṣula*[25] given to rubbing, *i*[26] an expletive particle, *jambulaka*[27] fox, *janya*[28] a (skilled) soldier, a warrior, *kaccha*[29] armpit(?), *kalamagopikā*[30] the female guard of paddy, *kakṣa*[31] heap of straws or joint of tree-trunk and branches[32] karabha[33] ass (*gardabha*) or bear (*bhallūka*), *kaśmā*[34] swoon, *kālikā*[35] ignorance (*avidyā*), *kharolikā*[36] a game for merriment, *kiṇa*[37] hollow of a tree, *kirāru*[38] shrivelled grains, *kopita*[39] highly tormented or excessively harassed (*atipīḍita*), *kṛtti*[40] separateness, variety, *kuka*[41] to seize, *lāṅgūla*[42] the tongue-like piece of iron that hangs from the hollow of a bell, *lekha*[43] a dug up channel, *matha*[44] annihilated (by the gods), *mihikā*[45] mist, *pādajāti*[46] of superior quality, *mṛdvikā*[47] very soft, *palyūla*[48] heap of dry leaves etc., *paribimbitavat*[49] desired, *pādū*[50] a horse shoe, *paṭala*[51] a flower basket, (*puṣpakaraṇḍaka*), *paṭalāndhekṣaṇa*[52] blind of eyes because of cataract, *paṭalinī*[53] eye that has developed cataract, *patrāla*[54] covered with foliage, *phalinī*[55] (*kalpalatā*), desire-yielding creeper, *piṇḍabhāryā*[56] a fleshy knot in the left side of the abdomen, *pītala*[57] yellow, *prativiṣā*[58] poison creeper, *puryaṣṭaka*[59] the Self, *repha*[60] a bee or its wing or its humming, *rīti*[61] brass, *śābdika*[62] one making sounds, *saṁkhyā*[63] light, *saṁśīkā*[64] doubtful, *sāra*[65] entire, complete, *śukta*[66] honey (*mākṣika*), *saṁśīka*[67] darkness, *tarṇaka*[68] calf, *tarṣula*[69] thirsty, *tāṇḍavinī*[70] a female dancer, *tṛṇamaṇi*[71] a kind of stone which attracts grass to it, *vācanīya*[72] to be made to speak, *vāstuka*[73] a place of habitation, *vidhurita*[74] disturbed, *kṣubdha*, *vikālita*[75] harassed, *yamayātrā*[76] a festival in honour of Yama, the god of death.

Of the many rather little known names of divine beings and human beings occurring in the work mention may be made of Rūpikās[77], a species of Piśācas, and Saṁvarta[78], brother of Bṛhaspati.

There are a number of obscure names of plants and trees too that find mention in the work. First we have the *śleṣmātaka*[79], a tree full description of which the work itself gives: 'it is a thorny

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tree growing in dirty or impure places, *sakaṇṭakam amedhyastham.*'

Of the other botanical terms occurring in the work mention may be made of *bheruka*[80] name of a flower considered rather auspicious, *era*,[81] a kind of grass, also called *eraka, guḍuccha*[82] name of a creeper, or a particular medicinal herb with quick healing properties, *kuraṇṭaka*[83] a kind of thicket, *madanaphala*[84] and *mātuliṅga*[85], some kind of fruits, the latter believed to increase the heat in the body (*pittam uddīpayati*) when eaten.

Of the many unfamiliar names of birds and insects occurring in the work mention may be made of *cāṣa*[86], *ghūrṇīkā*[87], *krakara*[88], *vālmīka*[89], *vaṭīkā*[90] and *śālī*[91] all different kinds of birds, *prācikā*[92] a kind of spider with long feet, *puttikā*[93] and *vālakhilyas*[94] some types of insects, *varvaṇas*[95] blue flies (*nīlamakṣikās*), *valāṅgika*[96] a kind of animal.

There are a few words which are rather little known names of places whose proper identification is not possible. Of them mention may be made of *bhūtagraha*[97] (*bhūtamaṇḍala*), *dīna*[98], *kīramaṇḍala*[99] and *śauka*[100].

2. Made-up words

Abhijātopala[101] crystal, *amaraśailendra*[102] and *devācala*[103], the mount Meru, *agrasuti*[104] water basin round the root of a tree, *arkamaṇi*[105] or *arkaratna*[106], the sun jewel (*sūryakāntamaṇi*), asatsaka[107] a thing which has no existence in reality, *asuradeśika*[108] Śukra (lit. *deśika*=guru of the Asuras), *avakarānila*[109] (*pralayavāyu*), the wind at the time of Destructon, *ājyapa*[110] deity, *bhavacārin*[111] the people who are wont to subsist on whatever (little) they get in return for their labour (vide commentary *tattaddinaprāptānnabhakṣaṇaśīlāḥ*), *dhātukṣobha*[112] disturbance or disequilibrium in humours, *jālakāra* spider[113], *kāmpika*[114] winnower, *khaḍgapṛṣṭhī*[115] or *asiśirā*[116] the edge of the word, *maruvāḥpratyaya*[117] mirage, *meghavidhi*[118] Indra, *lobhiliṅga*[119] given to sexual pleasures, *nāṅgaka*[120] Cupid, *pāṇḍu acala*[121] the mount *Kailāsa*, *paṭavāsa*[122] pollen, *phalāmṛj*[123] fruit-plucker (fruit-gatherer), *pūraṇāśā*[124] the western quarter,

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rāgatantrita[125] passionate, *ṛtutvama*[126] the Sun, *sitoda*[127] the lake Acchoda; *sthiramaṇi*[128] crystal, *tantrībhāra*[129], a leather bag with strings, *tāpaka*[130] the Sun, *tāpanadī*[131] mirage, *taptakāñcanarut*[132] fire, *tuhināhāra*[133] fire, *ūrṇāyu*[134] a sheep or a ram, *utkara* palm of the hand, *vanala*[135] cloud, *varakalpanā*[136] bestowing of honour on the best of the soldiers; *vyomaplava*[137] an aerial car.

3. Etymologies

In common with many other older works the *Yogavāsiṣṭha* does contain a few etymologies. A few choicest examples of them are taken up here with such comments as are deemed necessary.

Brahmā

The reason why Brahmā is called so is given in the *Yogavāsiṣṭha* in an interesting manner. The primeval child born of lotus, when getting up from its enclosed bed gave out the first cry of Brahmā and so it came to be called Brahmā:

garbhatalpāt samutthāya padmajaḥ prathamaḥ śiśuḥ।
brahmeti śabdam akarod brahmā tena sa ucyate॥ [138]

Now, this seems unconvincing and is purely fanciful. But the author knows the correct etymology too. That is why at another place he says:

brahmedaṁ bṛṁhitākāraṁ bṛhad bṛhad avasthitam[139]

Brahmā is so called because it is *bṛṁhita*, i.e. it is derived from √*bṛṁh* and rightly so. Our contention is that just as the word Brahma is derived from √*bṛṁh* so should the word Brahmā be derived from it. Why should a different explanation be suggested to explain the word Brahmā when the more reasonable one can be easily offered.

Bhāsa

To show that certain names are significant, our author gives us interesting mythological stories. In the story of Bhāsa, as given in the *Yogavāsiṣṭha*, when the deer reappeared in human form

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from the fire lit by Vasiṣṭha the people assembled in the court of Daśaratha were simply amazed at the refulgence (*bhāsana*) of his attire and they exclaimed, 'what a brilliance' (*aho bhāḥ*). From this *bhāsana* brilliance or refulgence the Being who was coming out of fire came to be known as Bhāsa. In the words of the author:

aho bhā iti sabhyoktyā tasya veṣasya bhāsanāt।
bhāsvān iva viśālābho bhāsa ity eṣa śabditaḥ॥[140]

Bhāsa came to be known as Bhāsa because he was *bhāsamāna*, 'shining'.

Lalanā

Sometimes our author gives us etymologies based on his own notion of things. As for example, *lālanāt snigdhalalanā*.[141] According to him, it is on account of *lālana* (fondling, loving) that a woman is called *lalanā*. *Lalanā* should more correctly be derived from √*laḍ* 'vilase', it is dalliance that marks her out from the opposite sex; but with our author it is her loving nature that predominates: hence his derivation from √*lal*, 'to love', 'to fondle', 'to caress'. What he derives is not merely *lalanā* but *snigdha-lalanā*. Still the derivation is defective inasmuch as it does not account for the shortening of the radical vowel in *lalanā*.

Medinī

The *Yogavāsiṣṭha* explains as to why the earth is called *medinī*:

medinī medinī jātā śavasya tasya medasā[142]

The author evidently connects *medinī* with *medas*, and derives the word from it.

Pitṛ

Sometimes in deriving certain nouns, the author assumes roots other than the ones usually accepted. For instance, he derives the word *pitṛ* from √*pāl* in the sense of 'bringing up' or 'rearing', *pālanāt pāvanaḥ pitā*.[143] Ordinarily we derive *pitṛ* from √*pā*, 'to

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protect', with *tṛn*, the irregular for *pātṛ* which is nowhere used in the sense of father. Perhaps he is only giving us the derivative meaning and not the derivation itself.

Prakṛti and Deha

Sometimes our author gives us etymologies which do not enlighten us in the least. He simply adds a cognate form in the Instrumental or Ablative to the word which he seeks to derive. For instance, we read:

prakṛtiḥ prakṛtitvena deho digdhatayā sthitaḥ[144]

What does he mean by it? It is a string of words, though connected in sense, yet conveying little. To say that *Prakṛti* is so called because it is *prakṛti* and *deha* is so called because it is *digdha* is to say little. Our knowledge would not be poorer for the absence of it. It is only when the commentator explains *prakṛtiḥ* as *prakarṣeṇa kṛtiḥ* that we get a ray of light. Similarly, the word *deha* is from √*dih*, in the sense of full of (*upacaya*). *Deha* (*body*) is so called because it is full of so many things, flesh, bones, marrow, blood, fat and so on.

Vaidūrya

To illustrate a point the author gives us the derivation of the word *vaidūrya:*

vidūrasyeva vaidūryam aucityāj jaladodayāt।[145]

Vaidūrya is a gem of this name. It is so called because it is found in the region of Vidūra 'in the rainy season'. The word *vaidūrya* is formed by adding the suffix *ñya* to *vidūra* by Pāṇ. *vidūrāñ ñyaḥ* (4.3.84). There is a very interesting discussion on the word in the *Mahābhāṣya* under this *sūtra*.[146] The point is that the cats eye gem (*vaidūrya*)[147] is not found in the Mount Vidūra. It is found in the Mount Vālavāya. It is merely polished in Vidūra. How can this then be said to be *Vaidūrya* (*Vidūrāt prabhavati*). Bhāṣyakāra's reply is that Vidūra is a substitute of Vālavāya. Or Vidūra is an another name of Vālavāya current among the

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grammarians, certain words current among certain communities only, as for example, *jitvarī* for Vārāṇasī which is current in the business community.

Viṣūcikā

Just as the etymology of the word *medinī* is based on an old story in the same way the etymology of the word Viṣūcikā, too is given on the basis of an old legend. The legend is that there used to be a demoness Karkaṭī in the northern part of the Mount Himālaya. She did not get enough food to eat while her hunger was insatiable. She thought that she would be able to satisfy her hunger only if she could consume all the inabitants of the Jambudvīpa. She could not ordinarily do this for they had protected themselves by means of incantations (*mantras*), medicines, penance, charity, worship of the gods and such other things. She, therefore, took to severe penance to gain her objective by pleasing Brahmā. After one thousand years Brahmā appeared before her and gave her the boon asked for by her: "Grant me Sire, that I become a *jīvasūcikā*, living needle made of iron or something else. Brahmā agreed to this saying: "With *vi* prefixed to your name (*sūcikā*) you would become Viṣūcikā."[148] Now, Viṣūcikā is, according to the text, a painful disease caused by the abnormality of wind; according to Suśurta it is cholera in its sporadic form. Thus we see how the disease of Viṣūcikā is represented allegorically as a demoness of that name transformed into a piercing needle made of iron and internally and invisibly eating into the vitals of the people. Now, this derivation of Viṣūcikā from *sūcikā* (needle) with *vi* prefixed to it is quite imaginative and ingenious though not convincing. It leaves cerebralization unexplained. The degree of pain felt by one suffering from the disease is supposed to be equivalent to the pain felt when one is being pierced with needles; and support is lent to this derivation by Suśruta when it expressly says: *sūcibhir iva gātrāṇi tudan saṁtiṣṭhate 'bhitaḥ, yasyājīrṇena sā vaidyair*

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viṣūcīti nigadyate. The Suśruta, it may be noted, retains the original *s* of *sūcī* and does not read a cerebral instead. The meaning, too, is clear, it is cholera. Viṣūcikā is, therefore, a disease which affects the body in both directions, upwards and downwards by causing motions and vomiting at the same time. Monier-Williams regards the form *visūcikā* incorrect.

4. Synonyms

The author of the *Yogavāsiṣṭha* is far removed in point of time to the earlier stage of the language when synonymity was in its initial stage of development and had not yet come to be an established fact. The very consciousness on his part as evidenced by the following quotes of the synonymity in words would inhibit any analyst in looking through the work for fresh light on synonyms:

i. *nirvāṇam eva sargaśrīḥ sargaśrīr eva nirvṛtiḥ।*
nānayoḥ śabdayor arthabhedaḥ paryāyayor iva॥[149]
ii. *viṣṇvātmaśabdau paryāyau yathā viṭapipādapauॽ*[150]
iii. *nānayor vidyate bhedas tarupādapayor ivaॽ*[151]
iv. *dharmādharmau vāsanā ca karmātmā jīva ity apiॽ*[152]
v. *jagad brahma virāṭ ceti śabāḥ paryāyavācakāḥॽ*[153]
vi. *ākāśam paramākāśaṁ brahmākāśaṁ jagac citiḥ।*
iti paryāyanāmāni tatra pādapavṛkṣavatॽ

Still he cannot restrain himself from pausing for a while when he comes across in this very work the juxtapostition of these so called synonyms. When an author who is conscious of the synonymity of words uses them together, he must be using them with some difference, so he thinks to himself. And then he proceeds to find this out. But soon he is confronted with the difficulty of practically little help from the commentator. He continues his efforts and puts forward his conjectures making them look as much plausible as possible. But there are *pairs such as jala-ambu,*[154] *saṁdeha-saṁśaya,*[155] *asi-khaḍga,*[156] *kha-ākāśa,*[157] *sāgara-arṇava*[158] etc. where he does not dare to put

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forward conjectures even and waits for the auspicious day when further literary evidences would help to solve his difficulty.

An effort is made in the following pages to find out the difference in meaning in the following pairs:

Asi-Nistriṁśa

Both of these have the sense of sword and are mentioned as synonyms in lexica. But their juxtaposition in a *Yogavāsiṣṭha* verse precludes their being so. The verse in question reads: *kadācid asinistriṁśacchinnaḥ so 'stam upāyayau*[159] Here the commentator is helpful. He explains the difference as: *asibhir dīrghakhaḍgair, nirgatās triṁśadbhyo 'ṅgulibhyo nistriṁśāḥ kṛpāṇikāḥ, asis* are bigger things like swords while *nistriṁśas* are smaller things like daggers.

Avagraha -Avṛṣṭi

These occur in the verse *avṛṣṭy avagrahonnaṣṭa-kaṣṭaceṣṭitavāṇarā.*[160] *Avagraha* is formed by Pāṇ *ave graho varṣapratibandhe* (3.3.51) and means drought. So does mean *avṛṣṭi*. Probably the difference in them lies in duration. While *avṛṣṭi* may be shorter in duration, *avagraha* may spread over a longer period. But this is merely a conjecture and needs positive support.

Jaṅgala-Araṇya-Vana

Jaṅgala and *araṇya* and *vana* and *jaṅgala* are found juxtaposed in the verses:

> *dvīpopavanadikkuñjajaṅgalāraṇyabhūmiṣu*[161]
> *jajvalur vanajālāni purāṇi nagarāṇi ca*
> *maṇḍaladvīpadurgāṇi jaṅgalāni sthalāni ca*[162]

According to Monier-Williams *araṇya* means 'wilderness', while *Jaṅgala* means 'arid desert'. About *vana* we have the authority of *Tilaka*, the *Rāmāyaṇa* commentary, according to which it means a kind of grove of trees like mangoes fit for human consumption: *vanam āmrādiyutaṁ mānuṣabhogyam.*

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Kallola-Ūrmi-Taraṅga

In one place in the work these occur together. Of these *kallola* can be kept out of the present discussion for its different sense has already been noted by lexica: *mahatsūllolakallolau*, *ullola* and *kallola* mean mighty, *mahat*, waves (*taraṅgas*), possibly billows in the ocean. But about *ūrmi* and *taraṅga* it is the order of their mention in the work that provides the clue. First we have *kallola*, mighty waves, and then *ūrmis* which are waves small in size and then *taraṅgas* which are even smaller than the *ūrmis*. The verse in question reads:

> *jñasya sarvaṁ citaṁ rāma brahmaivārartate sadā।*
> *kallolormitaraṅgaughair abdher jalam ivātmani.॥* [63]

Pauruṣa-Prayatna

These are used side by side in more than one place.[164] Evidently, in all these places *pauruṣa prayatna* would, therefore, mean the effort of man. Probably *pauruṣaprayatna* was used in contrast with *daiva-prabhāva* (divine power). *Pauruṣa* by itself means 'of a man' (*puruṣasyedam*). On account of long and constant association of *pauruṣa* with *prayatna* the idea of *prayatna* came to be appropriated by *pauruṣa* itself and *pauruṣa* itself came to mean *prayatna* or effort. This led to the synonymity of *pauruṣa* and *prayatna*.

Pavana-Vāyu

These occur together in the verse: *tad bhasma pavanānītaṁ sāsthi vāyur ayojayat*.[165] The commentator explains the line as: *vātyāpavanair ūrdhvam ānītam, sāsthi = asthi-sahitam, tad bhasma vāyur ūrdhvapravāhī caṇḍapavanaḥ*. From this it appears that *pavana* is just wind while *vāyu* is a strong wind rising upwards.

Pūrṇa-Bharita

The distinction in the meanings of these words is not clear but that these are not synonyms becomes clear from the following verse where they are juxtaposed:

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cirasāmyāt manotthena nirvibhāgavilāsinā
rājan jñeyavibodhena pūrṇena bhartitātmanā[166]

Sahakāra-Āmra

The author himself makes clear the difference in the meaning of these words, when he says: *āmra eva daśām eti sāhakārīṁ śanaiḥ śanaiḥ*[167], *āmra* itself grows into a state of *sahakāra* slowly and gradually. Etymologically *sahakāra* means 'what brings together': *saha karoti iti sahakāraḥ*, or as Kṣīrasvāmin puts it *saha kārayati melayati strīpuruṣau iti sahakāraḥ*,[168] *sahakāra* is so called because it brings lovers together. Now, a mango tree which has not yet blossomed and is not, therefore, giving out a sweet smell cannot even invite the bees, much less bringing lovers together; it has yet to become a *sahakāra āmra*. The word *sahakāra* is an example of that semantical tendency on account of which words first lose the qualitative sense and then come to be used as substitutes for the nouns they once qualified.

5. Onomatopoeia

A. Distributional analysis

A peculiarity of the language of the *Yogavāsiṣṭha* lies in the profusion in it of the onomatopoeic words. It stands out as a veritable repository of these which lie interspersed throughout the work. They are, however, more prominently to be found in descriptions of battles, wars, floods, conflagrations and such other natural or man-made calamities, and occur there in quick succession. And this is very natural, for there the language becomes racy, weapons and arrows go flying and their whizzing and buzzing have to be expressed in words which are based on these sounds. There is a larger scope for onomatopoeic words there, for, there is intense action or feverish activity then: many things moving and rattling and clashing with each other.

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B. Frequency

It is interesting to discuss here the frequency of some of the onomatopoeic words. Among these we may mention *gharghara* which occurs about thirty times, *ghuṅghuma*[169] which is second in frequency and occurs about twenty-five times, *caṭa caṭa* which occurs about seventeen times, *paṭa paṭa* which occurs about ten times, *kreṅkāra* which occurs about eight times, *ṭāṅkṛta* which occurs about ten times, *raṇa raṇa* and *huṅkāra* each of which occurs about six times in the work. Some of the others occur thrice or four times while there are a score or so which are found only once. The explanation for the unusual frequency of some of these onomatopoeic words is furnished by their very nature. There are some very common and general sounds which can be associated with most of the things. The words for them would also necessarily be the same. Again, quite often, some very slight difference in the sound, if at all it exists, is ignored and that sound is identified with another similar sound. To take the word *gharghara*, we may say that sometimes it is used for the din of the battle, as for example, *dhīrahuṅkāramiśroṣmagharghara-ravaghasmaraḥ*,[170] *maraṇavyagrakṛttāṅgayodhākrandātigharghara-ghaṇaḥ*[171], at other times, it is used for the sound of the chowries: *kriyate gaganoḍḍīnaiś cāmaraiś cārughargharaiḥ*,[172] and still at other times it is used for the gurgling of the water of a river, as for example, *sindhor abdhimukhaṁ yuddhe ghargharārāvaraṁ-hasaḥ*.[173] *Gharghara* is most frequently used for any confused or mixed noise, as for example, *dišaś calitamātaṅgasiṁharkṣara-vaghargharāḥ*,[174] *kvacit salilakallolajaladollāsaghargharaḥ*,[175] *etatkulācalaskandhabaddhograravaghargharam*.[176] Sometimes the word is used for the sound of the water of the ocean when it is compared to the stones falling from high altitude, as for example, *āvartaghargharārāvair jalam ūrdhvam adho 'nalam*,[177] while at other times it is used to denote the gurgling sound of the whirl-pool, as for example, *mahāghuraghurārāvaghargha-rogramahārāyaḥ*.[178] The waters of the ocean are described to be producing a roaring sound, as for example, *trijagadgrāsa-*

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santṛptaḥ pragāyann iva ghargharaiḥ[179]. The reference is here to the ocean Ekārṇava whose waters were making the *gharghara* sound. In the same context the author uses the word (*gharghara*) at least twice, once when he refers to the three worlds being destroyed by the gushing, roaring currents of the ocean:

ekārṇavapayaḥpūrair ghargharārāvaraṁhasi ।
trailokyakhaṇḍasaṁhāre prohyamāṇe mahāmbhasi॥[180]

and the second time when he imagines the ocean to be singing on account of the *gharghara* sound produced by it after it had been satiated by the swallowing up of the three worlds: *trijagadgrāsasantṛptaḥ pragāyann iva ghargharaiḥ.*[181]

We have the further use of *gharghara* in the context of the heavenly beings' sight of sky-like oceans producing jarring notes by their thick waves: *māṁsalormighaṭāghoṣagharghara-rāmbaraḍambarān.*[182] Occasionally the word is used even with reference to a mountain. While describing the mount Lokāloka the author refers to the fact that it was giving out a rumbling noise due to the billows in the waters (of its streams, etc.) and the roaring of the clouds: *kvacit salilakallolajaladollāsaghargharaḥ (lokālokaḥ śailaḥ).*[183] *Gharghara* is also used for the noise of the falling stones: *dṛṣadāṁ ghargharāravaiḥ.*[184] The deep rumbling sound produced by the toppling down of cities also provides an occasion to the author for its use: *luṭhat surapuravrātavita-tākrandagharghara-rāḥ.*[185] When the houses fall, the author is again tempted to use the word for the rumbling sound produced thereby, as for example, *devāsuranarāgāraghargharākrandakarkaśān.*[186] As a matter of fact, any rumbling sound caused by the storms and the whirlwinds is represented by the word *gharghara* as can be seen from the following examples:

suratarughargharaghasmarāḥ samīrāḥ।[187]

bhūtataṇḍulam āsṛṣṭeḥ pinaṣṭi dhruvakālakaḥ।
niyatyā calito rodaḥkapāṭāmbhodaghargharaḥ॥[188]

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The word occurring next in frequency to *gharghara*, as pointed out earlier, is *ghuṅghuma* which represents humming sound. In classical literature this is generally used with reference to the humming of bees but in the *Yogavāsiṣṭha* it is used to denote any humming sound anywhere. Thus we see that the word is used in the context of the buzzing of the mosquitoes,[189] the humming of a song by a lady,[190] the deep rumbling sound in the ocean,[191] the constant buzzing sound going on in the atmosphere,[192] the din of a city,[193] the echoes of certain sounds,[194] and such other things. Sometimes the author uses this word even for the roaring of the clouds, as for example, *ghanaghuṅghuma-sārāvān (deśān)*[195], the countries resounding with the roaring of the clouds. At another place he uses it with reference to the thunder of the clouds, as for example, *meghā ivātighanaghuṅ-ghumabhīmaghoṣāḥ*.[196] At still another place he uses it for the whistling of the winds, as for example,

bṛhannāsāguhāgehanirgatā ghanaghuṅghumāḥ।
tatrogrā vāyavo vānti ghoraghūtkārakāriṇaḥ॥[197]

The author also uses it for denoting the deep sound in the caves (if they are very long), as for example, *guhāghuṅghuma-nirhrādabhāṅkāraghanaghargharam (mahārṇavam)*[198] and for the whirling noise of the clothes of the Kālarātri (in reality the clouds) as she is dancing most vigorously, as for example, *nīlameghāṁśukāvṛttivātaguṅghumitāmbaram (kālarātrinar-tanam)*.[199]

C. Uncommon Words

Among the many uncommon onomatopoeic words used by the author mention may be made of *bhamadbham*[200] which represents thumping, *bhāṅkāra*[201] which represents the terrible sound (produced by demonesses), *buḍabuḍa*[202] which represents the murmuring (of the gods and the demons who fall), *caṅkāra*[203] which represents something like hullabaloo (in an army), *calacala*[204] which represents the buzzing sound, *chalachala*[205] and

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chapachapa[206] which represent the splashing sound, *cīcīkūcī*[207] which represents the chirping or the warbling (of the birds), *cimacima*[208] which represents the throbbing, *culacula*[209] which represents the gushing sound, *drāṅkāra*[210] which represents the cawing of a crow, *kaṇakaṇā*[211] which represents the sound of clash of arms, *kāṅkāra*[212] which represents the shrieks, *karakara*[213] which represents the thud, *khadakhada*[214] which represents the whizzling (of the arrows), *kiṭakiṭa*[215] which represents the gnashing sound (produced by an insect), *krāṅkāra*[216] which represents the sound of the bursting forth of the wind (from some pits and depressions, etc.), *kucakuca*[217] which represents the chirping of birds, *kuhakuhā*[218] which represents the simmering (of the seven oceans when cooked or heated by the heat of the twelve suns), *kvatkāra*[219] which represents the whistling sound (produced by the *kīcaka* variety of bamboos), *salasala*[220] which represents the creeking sound (created by the *kuṇḍalinī* much in the same way as it is created by a she-serpent when it is struck with a rod, the sound very much resembling the sound produced by the telling of the beads of the *Rudrākṣamālā*), *śalaśala*[221] which represents the movement of serpents, *śamaśamā*[222] which represents the sound of the subsiding conflagration, *saṇa*[223] which represents the sound of the flames of the sparks of fire going up, *śanaśana*[224] which represents the sound of the flames (of the fires of Lord Śiva), *śavaśavā*[225] which represents the whizzing (of the volley of shafts as they issue forth from above, viz., the clouds or the sound produced by the eating of flesh), *śukaśuka*[226] which represents the whistling of the winds (as they come out of the Vindhya caves), *sūtkāra*[227] which represents the zooming sound produced by weapons like *śaṅku, ṭakaṭaka*[228] which represents the clanking of the weapons (*bhuśuṇḍis*), *tavatava*[229] which represents the cooing of the cuckoos, *ṭimaṭima*[230] which represents the sound of the smoke in the whirlpools of the mighty oceans rocked violently (when the elements came to a fierce conflict with each

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other at the time of the Doom), *timitimi*[231] which represents a peculiar sound produced in the battefield.

Now, out of the thirty words, listed above, there are seventeen which are neither traceable to extant literature nor have any cognate form.

D. Successive Use of Words

One other peculiarity with regard to some of the onomatopoeic words is that they are not found alone; they are strung together. Such, for example, are the words, *ātkāra, ḍātkāra, sūtkāra, utkāra* etc. There are two verses in the *Yogavāsiṣṭha* where they are found to occur together. They are:

śemuḥ sūtkāraḍātkārabhāṅkārotkārakā diśām।[232]
yadṛcchātkāraḍātkārakaṭhināgniraṭadgṛhamll[233]

Such other words which occur in the company of other similar words are *buḍabuḍa*[234] which occurs with *halahala, caṅkāra*[235] which occurs with *cītkāra* and *kreṅkāra, ghuṅghuma*[236] which occurs with *gharghara, rutkāra*[237] which occurs with *chamacchama, śavaśavā*[238] which occurs with *bhāṅkāra, sītkāra*[239] which occurs with *kaṇasaṇa*, and so on. The reason for this seems to be the likeness of sounds or the peculiarity of the place from which these originate. If it is a battle field, there are bound to be all sorts of noises, yells, cries and shrieks. The same can be true of conflagration or other natural or man-made calamities. Whenever there is a description of such mishaps, the same words in the same company would be used.

E. Manner of Employment of Words

Now a word about the way the onomatopoeic words are introduced. Very often they are used with the derivatives of the root *kṛ*, 'to do', like *kāra, kṛta*, etc. They are found along with these with certain other words too. Among these mention here may be made of *rava, ārava, ārāva, śabda, svana, dhvani, āsphoṭa, āṭopa*, and, of course, the common word *iti*. Sometimes

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the onomatopoeic sounds are represented by a denominative verb thus formed. We meet with in the *Yogavāsiṣṭha* the forms like *cimacimāyate*[240], *kacakacāyate*[241], *salasalāyate*[242], *chalachalāyante*[243] and *śukaśukāyante*.[244] At other times participial forms of the denominative base derived from an onomatopoeic word are used. Thus we have forms like *calacalāyad*[245], *dhamadhamāyad*[246], *guḍaguḍāyad*[247], *salasalāyad*[248], in the present participle and *gulagulāyita*[249], *khaṇakhaṇāyita*[250], etc. in the past participle.

Along with the *akārānta* onomatopoeic words are used in the *Yogavāsiṣṭha* the *ākārānta* words too. Such *ākārānta* words which are called *ḍājanta* (formed with the suffix *ḍāc*) in grammar are generally used with the words *śabda, dhvani*, etc. as may be seen from the following examples:

sphuṭaccaṭacaṭāśabdapraluṭhatsphuṭakāṣṭhakam।[251]
vahacchavaśavāśabdaṁ niryayur dhanurambudāt।[252]
pacatpacapacāśabdimedomāṁsamayānalam।[253]
paṭaiḥ paṭapaṭāśabdajalajālālimālitaiḥ।[254]
āśāḥ śanaśanāśabdaiḥ puruṣaiś ca śivārciṣām।[255]
anilādhūtapalyūlasūtkṛtāśarabhadhvani।[256]

Another peculiarity of such words is that sometimes the present participle forms of some of the roots are used along with the onomatopoeic words. These roots in themselves may be said to be onomatopoeic roots. Sometimes these present participle forms are used as independent onomatopoeic words, but at other times they are appended to the other onomatopoeic words. The meaning of these in the latter case is different. These then mean only something like 'giving out' or 'producing'. These only help bring out the sense of the onomatopoeic words with which they are used more forcefully as may be seen from the following examples: *kavatkaṭakaṭāṭope kaṭukuṭṭitatāṅkṛte*,[257] *pacatpacapacāśabdimedomāṁsamayānalam*,[258] *kāṣṭhāsthyādisphuṭāsphotapaṭat paṭapaṭāravam*,[259] *sphuṭaccaṭacaṭāśabdapraluṭhatsphuṭakāṣṭhakam*,[260] etc. Now we see that in these and other similar examples the words *kavat, pacat, paṭat, sphuṭat*, etc. are used in the sense of *kacat*[261], *jvalat*[262], *prodyat*[263], *sphurat*[264],

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sphuṭat[265], *udyad*[266], *vahat*[267], *pravahat*[268], *valat*[269], *vaṭat*[270], etc. which are also used with the onomatopoeic words.

Sometimes the author takes the help of alliteration along with the onomatopoeic words for the proper bringing out of a sound and the creation of an atmosphere when that sound is uttered. Such an attempt has its complete effect. In certain examples like *parasparasusaṁghaṭṭakaṭuṭaṅkārakaṅkaṭam*,[271] *ciram āsphotakāsphoṭaluṭhaccaṭacaṭāravaḥ*,[272] *parasparormisaṅghaṭṭa-bhāṅkārakaṭuṭāṅkṛtaḥ*,[273] *khe vaṭat ketupaṭṭāṭṭapaṭatpaṭa-paṭāravam*,[274] *unnādayodhasaṅghaṭṭakaṅkaṭotkaṭaṭāṅkṛtaiḥ*[275] on account of the particular alliterative setting in which the onomatopoeic words are used, a very permanent and forceful effect is created on the mind. The jingle and the tinkle have not only to be expressed in specific words, may be they are onomatopoeic words, the whole setting should reflect it and as the eye wanders on the pages of the *Yogavāsiṣṭha* it is able to catch that setting, the onomatopoeic words studded in alliterative bases.

6. Prakritisms

A. Vocabulary

In a work belonging to the late Prakrit or Apabhraṁśa period, it is not uncommon to come across a few expressions here and there where the influence of these languages may be seen to be at work, more so, when matter continued to be added as the work grew in subsequent periods at the hands of redactors and rhapsodists. Of some modern-looking Prakrit-influenced rare words occurring in the work mention may be made of *ācchoḍa*[276] backbone, *ācchoṭa*[277] plucking or gathering or the sound produced by the stretching of the knuckles (vide the comm. TP. *ācchoṭā aṅgulidhvanayaḥ*), *ācchoṭana*[278] to cause blossoming, *ākoṭa*[279] curved or crooked (*kuṭila*), *āmoṭana*[280] to roll (*piṇḍīkaraṇa*), *āsphoṭaka*[281] shield, *āsphoṭita*[282] strong shaking (of a piece of cloth to smoothen it by removing wrinkles), *ḍimbaka*[283] a lump,

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a ball; *guṭikā*[284] a small globe or ball; *guṭikāñjana*[285] collerium formed like a globe or ball, *kāṭa*[286] clash, *maṇḍaka*[287] a kind of sweetmeat, *pāṭa*[288] tearing, *peṭa*[289] or *peṭaka*[290] a basket, a box, *puṭaka*[291] or *puṭikā*[292] a bag or vessel made of leaf, *guṭikā*[293] (a small globe or ball), *helana*[294] (to shake), *kharpara*[295] (a skull), *pāṭa*[296] (breadth), *puṭaka*[297] or *puṭikā*[298] (a packet), *peṭaka*[299] (a box), *ṭāla*[300] avoiding.

B. Construction

Prakrit grammarians mention a suffix *ola*, a changed form of Sanskrit word *phala*[301] or suffix *ura*[302] which they join to certain words. The present work too has one or two examples of words with this suffix. These are *maṅkola* and *kaṅkola*. Just as with *ola* so with *ula*. This Sanskrit suffix, restricted only to certain roots by Pāṇini, is found extended in the present work to certain other roots too, to form such words as *harṣula* and *tarṣula*. *Patrāla* and *śirāla* with *āla* are still other peculiar uses.

C. Meaning

Not only in form, Prakrits introduced changes into the connotations of the words too. Thus, for example, the word *prānta*[303], originally meaning a corner, came to stand for a province. And it is in this sense that it is used in the work.

We now use an expression in Hindi *mujhe nind āi hai* in the sense of 'I feel sleepy'. But if we were to express the same idea in Sanskrit as *mām nidrā āgacchati* it will be strikingly modern; but this is what we find actually in the work where we meet with the expression: *mām nidrājagāma*.[304]

In line with this is the use of the roots *lag*,[305] *mṛ*[306] and *gal*[307] in the sense of 'to stick or attach', 'to beat or strike' and (in a causal form) 'to melt' respetively.

7. Ellipsis

Among the many examples of ellyptical use in the work mention may be made of the verse *atha tasmin raṇe bhītyā*

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sāpekṣatvam upāyayuḥ.[308] This requires *jīvane* to complete the sense. It is to go with *sāpekṣatvam*. The construction of the sentence would be ..... '*te bhītyā jivane sāpekṣatvam upāyayuḥ*', that is, ' they, on account of their fear, felt the need (to save) their life. In the verse *tvam evānantayānanta-vastuvaicitryarūpayā, bhāvābhāvavilāsinyā nityam eva vijṛmbhase*,[309] all the words in the instrumental case are adjectives, which serve to qualify the *viśeṣya* which is missing and is to be supplied here. According to the commentator it is *kalpanayā*. Similarly, in the sentence *vivekadhanasambhārān sthito'smi parameśvaraḥ*,[310] *prāpya* is to be supplied. The construction then would be *vivekadhanasambhārān prāpya* etc. Further in the verse:

atra tad bālaniḥśvāsaraṇadvaṁśapravṛttavatī
gītaṁ pītaṁ śunīraktaṁ sādhitā śavabhūṣitaḥ[311]

alaṁkriyā will have to be supplied which will go with *sādhitā*. Just as *prāpya* is supplied in the verse *vivekadhanasambhārān* etc. so also is it to be supplied in the verse *ātmadhyāna-mayo'dhyāne prabodhaṁ paramātmanaḥ*.[312] The construction would be *prabodhaṁ prāpya*, etc. In the peculiar verse *sthiramaṇinibham ambho vāriṇī vārinīle*,[313] which also provides us an example of ungrammatical use, in that it gives the locative singular of the word *vāri* as *vāriṇī* instead of the regular *vāriṇi*, the expression *militaṁ sat* is to be supplied. This will go with *ambhaḥ*.

Not only is the need felt in some verses to supply nouns, adjectives and adverbs, sometimes the missing verb also is to be found out and supplied to complete the sense. This is important in itself, for in Sanskrit a sentence must have a verb. In *deśakālavaśād eva tucchasyātucchatām iha*[314] the verb is missing. It should be *manyante* or *vicārayanti*. With it, the sentence becomes complete and begins to give full sense.

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8. Short Forms

The problem of ellipsis brings us to another related problem of short forms or the abbreviations for the fuller forms. Patañjali in the *Mahābhāṣya* notes the tendency of using a part of the word for the whole and cites the examples of Datta and Bhāmā for Devadatta and Satyabhāmā respectively.[315]

Coming to the present work we find that the short forms in it are of two types; one, which are the author's own creations, and two, which are found elsewhere too and are not the peculiarity of this work only.[316] Among the former we may include the following:

bāla[317] for *bālatantu.*

daśa[318] for *daśa diśaḥ*

dinānta[319] for *dināntasādhya.*

druma[320] for *śmaśānadruma.*

kaṭaka[321] for *girikaṭaka.*

khaṇḍa[322] for *vanakhaṇḍa, guhākhaṇḍa or jagatkhaṇḍa.*

koṭi[323]for *sūcikoṭi.*

reṇu[324] for *trasareṇu*

viśikha[325] for *manmathaviśikha.*

vṛddhi[326] for *kuṭumbavṛddhi.*

It is interesting to note that in all these, it is generally the particular word that suffers and not the general word. The general word serves the purpose of the particular word too.

Among the latter, we may include the solitary *utsikta*, which, as the following verse would reveal, stands for *darpotsikta*:

darpotsiktatayā kasyacit sa mahāmuneḥ.[327]

9. Tautology

The present work furnishes two interesting examples of it. One is *sajjanajana*[328] which is repeated twice and the other *krauñcācalagiri.*[329]

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10. Verbs with a Cognate Object

In *dhiyā kam apy ayaṁ bhūyaś cintāṁ cintayatīti ca*,[330] we have an example of it, which, however, is considered Punaruktidoṣa by critics such as Mahimabhaṭṭa.[331] Another similar expression is *krīḍābhiḥ krīḍyate*.[332]

11. Ka(kan)-ending Words

Pāṇini enjoins *ka* (*kan*) mainly on four occasions: (i) in the sense of the word itself (*svārtha*) as implied in the *sūtra* (5.4.5.), (ii) in the sense of smallness or diminution (*alpārtha*), (iii) in the sense of similiarity (*sādṛśya*), and (iv) in the sense of contempt (*kutsā*). The *Yogavāsiṣṭha* furnishes examples of all the four and more, though those of (i) far outnumber those of (ii), (iii), and (iv). Further *ka* of (i) not unoften lends peculiarity to the latter. They would be more familiar in the senses intended of them without it. Take the word *svārtha* itself. Add *ka* to it, make it *svārthaka*;[333] the sense would remain the same, but the word would look rather odd. And this is precisely what has been done in the *Yogavāsiṣṭha*. *Kan* can be added to a word, as stated earlier, without effecting any change or alteration in the meaning of a word. It need not, however, be added any and everywhere. A few pointed instances where its use is unnecessary are: *mohaka*[334] for *moha*, infatuation; *mānavaka*[335] for *mānava*, man; *kuvikalpaka*[336] for *kuvikalpa*, evil thought; *ramyaka*[337] for *ramya*, charming; *khaṇḍaka* for *khaṇḍa*,[338] piece; *calaka*[339] for *cala*, unsteady; *lavaka*[340] for *lava* small and *paramaka*[341] for *parama*, supreme.

Sometimes some *ka*-ending words develop a convention in meaning. They, therefore, do not yield normally the meaning of the pre-*ka*-addition base. Thus *mūlaka*[342] has developed a convention whereby it means a particular vegetable only and does not mean in ordinary usage, unlike in the *Yogavāsiṣṭha*, *mūla* or root. Nor does *puṣpaka*[343], conventionally meaning an aerial car of that name, mean, unlike in the *Yogavāsiṣṭha* a flower.

Occasionally *ka* in *svārtha* is added to the shortened form of the base. Thus we have the word *kalpaka*[344] in place of *kalpavṛkṣa*, *kalpa* standing for *kalpavṛkṣa*.

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In the sense of similarity *ka* is added to the word *ali* in the *Yogavāsiṣṭha*. *Alika*[345] there means 'like a bee'.

In *grāmaka*[346], *ka* has the sense of smallness: *grāmaka* = small village; so too is *ākāśaka*[347], *leśaka*[348], *ghaṭaka*[349], *kuṭikā*[350], *paṭaka*[351], and *alpaka*.[352]

In a different context, *ka* in *grāmaka* denotes wretchedness (vide the commentary *grāmakam* = *kugrāmam*).

In a couple of instances, which are a peculiarity of the work, *ka* occurs in the possessive sense which is nowhere enjoined by Pāṇini. *Kāntika*-s[353], qualifying *loka*s, means possessing lustre or lustrous. It cannot be explained away by assuming the possessive suffix *ṭhan* ordained after the words of the *vṛīhi gaṇa*, for *kānti* is not covered by the said *gaṇa*. The same is the sense of *ka* in *grāmaka*[354] which means villager, lit. 'of the village', and *Gomadadvīpaka*[355] which means 'belonging to Gomadadvīpa'. In *grāmeyaka*[356] (= villager), however, the possessive sense is yielded by the *taddhita* suffix in the base itself, *ka* being only in *svārtha*.

12. Taddhita Formations

It is natural for a voluminous work like the *Yogavāsiṣṭa* to have all kinds of formations in its thouands of stanzas. A thorough study of them could be revealing from many points of view. The present one aims at bringing into focus the large number of *taddhita* formations which could serve a useful purpose in its linguistic analysis. The author has been rather prolific in their use deviating from Pāṇini only occasionally.

By far the largest number of *taddhita* formations are those with *aṇ*, added in the sense of belonging as enjoined by Pāṇini in the *sūtra tasyedam* (4. 3. 120). They are: *ābja*[357], *aindava*[358], *aindavī*[359], *aindrī*[360], *aindriya*[361], *āmara*[362], *āmbhoda*[363], *āmṛtī*[364], *ānila*[365], *āntara*[366], *ārka*[367], *ārṣa*[368], *āsura*[369], *auśanasa*[370], *āyasī*[371](*anāyasī*), *avāstavī*[372], *bādara*[373], bhārgavī[374], *brāhma*[375], *brāhmī*[376], *daivasī*[377], *jāgata*[378], *jāgatī*[379], *kālabha*[380], *kārśānava*[381], *kātaka*[382], *kausuma*[383], *kausumī*[384], *lāvaṇī*[385], *lāvaṇasaindhavī*[386], *mādirī*[387], *mādhavī*[388], *māgadha*[389],

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māhendrī[390], *mairava*[391], *mairavī*[392], *mānasī*[393], *mauna*[394] (*maunaṁ śarīram*), *maunī*[395], *nābhasa*[396], *nābhasī*[397], *nāgara*[398], *naidhana*[399], *nārasiṁha*[400], *pādma*[401], *paitāmaha*[402], *pārameśvara*[403], *pārameśvarī*[404], *pāyasī*[405], *pauruṣa*[406], (*pauruṣeṇa prayatnena*), *pauṣpī*[407], *prāhrādī*[408], *sāhakārī*[409], *saiṁha*[410], *śākrī*[411], *śāṁbhava*[412], *sāṁsārī*[413], *sāmudra*[414], *sāmudrī*[415], *sānātana*[416], *sāṁdhya*[417], *śāṁkara*[418], *śārīra*[419], *sārṣapa*[420], *sārvī*[421], *saugatī*[422], *saura*[423], *taijasa*[424], *taijasī*[425], *tāmasi*[426], *tāpana*[427], *tauṣārī*[428] *vaibudhī*[429], *vaiṇavī*[430], *vairiñca*[431], *vaiṣṇava*[432], *vaiṣṇavī*[433], *vārkṣī*[434], *vāyavī*[435], *yākṣī*[436], *yāmuna*[437], *yauvana*[438], all from *abja, indu, indra, indriya amara, ambhoda, amṛta, anila, antar, arka, ṛṣi, asura, uśanas, ayas, avastu, badara, bṛhaspati, bhṛgu, brahman, divasa, jagat, kalabha, kṛśānu, kataka, kusuma, lavaṇa, lavaṇasindhu, madirā, madhu, magadha, mahendra, meru, manas, muni, nabhas, nagara, nidāgha, niśā, narasiṁha, pitāmaha, paramātman, parameśvara, payas, puruṣa, puṣpa, prahrāda, sahakāra, siṁha, śakra, śaṁbhu, saṁsāra, samudra, sanātana, saṁdhyā, śaṁkara, śarad, śarīra, sarṣapa, sarva, sugata, sūrya, tejas, tamas, tapana, tuṣāra, vibudha, veṇu, viriñca, viṣṇu, vṛkṣa, vasiṣṭha, vāyu, yakṣa, yamunā and yuvan respectively.*

The study does not include the *ka* (*kan*)-ending *taddhita* formations, these having already been noticed earlier.

The work has a few words in the sense of *samūha*, group. Three of these, *pādāta*[439], a group of foot soldiers, *vāna*[440], a group of forests and *yauka*[441], a swarm of lice, are formed from *padāti*, *vana*, and *yūkā*; *pādāta* with *aṇ* by Pāṅ. *bhikṣādibhyo'ṇ* (4. 2. 38), and *vāna* and *yauka* by *aṇ* by Pāṇ. *tasya samūhaḥ* (4.2.37). The same number is found with different suffixes: *hāstika*[442] a herd of elephants, formed from *hastin*+*ṭhak* (*ika*), vide Pāṇ. *acittahastidhenoṣ ṭhak* (4. 2. 47), *kānanīya*[443], a group of forests, formed from *kānana*+*cha* (*īya*) by Pāṇ, *vṛddhāc chaḥ* (4.2.114) and *tṛṇya*[444], a heap of straw, formed from *tṛṇa*+*ya*, vide Pāṇ. *pāśādibhyo yaḥ* (4.2.49).

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In the sense of *bhāva*, nature, words are formed with a number of suffixes, the most numerous being formed with *syañ* enjoined by Pāṇ. *guṇavacanabrāhmaṇādibhyaḥ karmaṇi ca* (5.1.124), e.g., *aikātmya*[445], *āndhya*[446] *auṣṇya*[447], *bālya*[448], *bārhaspatī*[449], *brāhmaṇya*[450], *dainya*[451], *dārḍhya*[452], *daurbhāgya*[453], *dauḥsthitya*[454], *kāruṇya*[455], *māndya*[456], *maurkhya*[457], *naibiḍya*[458], *naikaṭya*[459], *pāṇḍitya*[460], *paunaḥpunya*[461], *prasaugandhya*[462], *saubhāgya*[463], *saugandhya*[464], *śauklya*[465], *sauṣīrya*[466], *sāyujya*[467], *staimitya*[468], *sthairya*[469], *svāsthya*[470], *taikṣṇya*[471], *taimirya*[472], *vaidhurya* [473], *vaipaścitī*[474], *vaiphalya*[475], *vaitṛṣṇya*[476], *vaivaśya*[477] and *vaiyarthya*[478] formed from *ekātman, andha, uṣṇa, bāla, bṛhaspati, brāhmaṇa, dīna, durbhaga, duḥsthita, karuṇa, manda, mūrkha, nibiḍa, nikaṭa, paṇḍita, punaḥpunaḥ, prasugandha, subhaga, sugandha, śukla, suṣira, sayuj, stimita, sthira, svastha, tīkṣṇa, timira, vidhura, vikala, vipaścit, viphala, vitṛṣṇa, vivaśa,* and *vyartha* respectively.

In the word *bālya*[479] *ṣyañ* is added in the sense of *karma, bālya = balikarma*, which means in effect *āhāra*, food. *Ṣyañ* here, too, is by Pāṇ. *guṇavacanabrāhmaṇādibhyaḥ karmaṇi ca* (5. 1. 124).

The word *śaiśava*[480], childhood, also has the sense of *bhāva*. The suffix here is *aṇ* by Pāṇ. *igantāc ca laghupūrvāt* (5.1.131.).

Next in frequency to *ṣyañ* in the sense of *bhāva* are found used in the work the suffixes *tal* and *tva*. The words with *tal*: *acopatā*[481], *ahaṁtā*[482], *amāvāsyārthatā*[483], *ambutā*[484], *ātmīyatā*[485], *āvartāditā*[486], *daṇḍatā*[487], *digdhatā*[488], *dīnatā*[489], *dvitā*[490], *duḥkhitā*[491], *jagattā*[492], *kartṛtā*[493], *khaṇḍatā*[494], *kheditā*[495], *niścittā*[496], *paratā*[497], *pelavatā*[498], *pīnatā*[499], *pīvaratā*[500], *prakaṭatā*[501], *reṇutā*[502], *sādhutā*[503], *śailatā*[504], *samadṛṣṭitā*[505], *śataśākhatā*[506], *sāṁśokitā*[507], *sāmyatā*[508], *śokitā*[509], *svāgatatā*[510], *sukhitā*[511], *tamastā*[512], *vāstavyatā*[513], *viśrāmatā*[514], *vyasanitā*[515], and *yuvatā*[516] formed from *acopa, aham, amāvāsyārtha, ambu, ātmīya, āvartādi, daṇḍa, digdha, dīna, dvi, duḥkhin, jagat, kartṛ,*

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khaṇḍa, khedin, niścit, para, pelava, pīna, pīvara, prakaṭa, reṇu, sādhu, śaila, samadṛṣṭi, śataśākha, saṁśokin, sāmya, śokin, svāgata, sukhin, tamas, vāstavya, viśrāma, vyasanin, and *yuvan* respectively.

The words with *tva*: *ahaṁtva*[517], *āryātva*[518], *asahyatva*[519], *ekatva*[520], *mattva*[521], *sāpekṣatva*[522], *tvantva*[523] and *vartamānatva*[524], formed respectively from *aham, āryā, asahya, eka, mat, sāpekṣa, tvam* and *vartamāna.*

In the sense of *bhāva*, residing therein, the words are found in the work with a number of suffixes: With *aṇ* by Pāṇ. *tatra bhavaḥ* (4.3.53): *hārda*[525] (from *hṛdaya*), *mādhyāhna*[526] (from *madhyāhna*), *nāraka*[527] (from *naraka*) and *sāṁdhya*[528] (from *saṁdhyā*). With the same *aṇ* but by a different *sūtra hāyanāntayuvādibhyo'ṇ* (5.1.130) is formed: *sauhārda*[529] (from *suhṛd*). With *ṭhañ* by the Vārttika *adhyātmādeṣ ṭhañ iṣyate* are formed: *āṁśika*[530], *aurdhvadehika*[531], *daivikī*[532], *pāramātmikī, sāṁsārikī*[533], *sāttvikī*[534], and *vyāvahārika*[535] (from *aṁśa, ūrdhvadeha, deva, saṁsāra, sattva* and *vyavahāra* respectively), formed with other suffixes are: *bāhya*[536], with *yañ* by the Vārttika *bahiṣaṣ ṭilopo yañ ca* under Pān. 4.1.85; *pāścātya*[537], with *tyak* by Pāṇ. *dakṣiṇāpaścāt purasas tyak* (4.2.98); *vanya*[538], with *yat* by Pāṇ. *digādibhyo yat* (4.3.54).

In the sense of *vikāra*, modification, the majority of the words formed are with *aṇ* by Pāṇ. *tasya vikāraḥ* (4.3.134): *aurṇa*[539], woolen (from *ūrṇā+aṇ*), *haima*[540] and *saurvarṇa*[541] or *sauvarṇī*[542], golden (from *heman+aṇ* and *suvarṇa+aṇ* respectively), *tārṇa*[543], made of straw (from *tṛṇa+aṇ*). There are two other commonly used words also with the sufixes *aṇ* and *añ*. They are *kānaka*[544] made of gold which has *aṇ* by Pāṇ. *kopadhāc ca* (4. 3. 137) and *tāntava*[545], made of thread, which has *aṇ* by Pāṇ. *or añ* (4. 3. 139).

The word *āvika*[546] and *mārga*[547] have *aṇ* added to *avi* (which must have *svārthe ka* and be *avika* for purposes of addition of a suffix according to the *aviravikanyāya*) and *mṛga* in the sense of *avayava*, part, vide Pāṇ. *avayave ca prāṇyauṣadhivṛkṣebhyaḥ*

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(4.3.135). Both denote the flesh which is the *avayava*, part , of the respective animals ram or sheep and deer.

Of the *matvarthīya* or possessive suffixes *ini* and *ṭhan* by Pāṇ. *ata iniṭhanau* (5.2.115), *ini* is found in *dhanin*[548], wealthy (from *dhana*), *jālin*[549], having a net (from *jāla*), *pāpin*[550] sinner (from *pāpa*) and *vivekin*[551], discriminating, judicious (from *viveka*) and *ṭhan* in *śāmbarika*[552] from *śambara* and *timirika*[553] from *timira*. *Itac*, by Pāṇ. *tadasya saṁjātaṁ tārakādibhya itac* (5.2.36) is found in words like *jālakita*[554] latticed (from *jālaka*), *ṭakaṭakita*[555], clanked (from *ṭakaṭaka*) and *tārakita*[556], (from *tāraka*).

Of the words each in a different sense and with a different suffix mention may be made of *āgneyī*[557], belonging to or residing in *agni*, formed from *agni+ḍhak*, vide the *Vārttika prāgdīvya-tīyeṣu taddhitārtheṣu sarvatrāgnikalibhyāṁ ḍhag vaktavyaḥ* under Pāṇ. *agner ḍhak* (4.2.33), *aindriya*[558] that which can be grasped with senses (*indriyair grāhyaḥ*), formed from *indriya+aṇ*, vide Pāṇ. *śeṣe* (4.2.92), *āmbikeya*[559], son of *Ambikā* (Kārttikeya), formed from *ambikā+ḍhak*, vide Pāṇ. *strībhyo ḍhak* (4.1.120), *daiṣṭika*[560], that has Destiny as a cause for appearance, formed from *diṣṭa+ṭhak*, vide Pāṇ. *astināstidiṣṭaṁ matiḥ* (4.4.60), *dantura*[561], with high or protruding teeth or figuratively, overspread, covered with, formed from *danta+urac*, vide Pāṇ. *danta unnata urac* (5.2.106), *dharmya*[562], lawful, formed from *dharma+yat*, vide Pāṇ. *dharmapathyarthanyāyād anapete* (4.4.92), *lokya*[563], good for the people, formed from *loka+yat*, vide Pāṇ. *tasmai hitam* (5.1.5.), *maitra*[564], relating to *mitra*, friend, formed from *mitra+aṇ*, vide Pāṇ. *śeṣe* (4. 2. 92), *mārga*[565], of the deer species (*mṛga+jātīya*), formed from *mṛga+aṇ*, vide Pāṇ. *śeṣe* (4.2.92), *naidāghī*, of the summer, formed from *nidāgha+aṇ*, vide Pāṇ. *sandhivelādyṛtunakṣatrebhyo'ṇ* (4.3.16), *naiśa*[566], nocturnal, formed from *niśā+aṇ*, vide Pāṇ. *niśāpradoṣābhyāṁ ca* (4.3.14), *pārvatī*[567], of the mountain formed from *parvata+aṇ*, vide Pāṇ. *vibhāṣā'manuṣye* (4.2.144), *śārada*[568], *autumnal*, formed from *śarad+aṇ*, vide Pāṇ. *sandhivelādyṛtunakṣatrebhyo'ṇ* (4.3. 16), *sārva*[569] (*sarvasmai hitam*), good for everybody, formed from *sarva+ṇa*, vide Pāṇ. *sarvapuruṣābhyāṁ ṇaḍhañau* (5.1.10).

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straiṇa[570], feminine, formed from *strī+nañ*, vide Pāṇ. *strīpuṁsābhyāṁ ṇañsnañau bhavanāt* (4.1.87), *svāpnapura*[571] (*svapnena sṛṣṭaṁ puram*), the dream city, formed from *svapnapura+aṇ*, vide Pāṇ. *śeṣe* (4.2.92), *vaimānika*[572] an aeronaut, formed from *vimāna+ṭhak*, vide Pāṇ. *carati* (4.4.8.), *vaivadhika*[573], a pedlar, a hawker, formed from *vivadha+ṣṭhan*, vide Pāṇ. *vibhāṣā vivadhavīvadhāt* (4.4.17), *vārṣikī*[574], annual, formed from *varṣā+ṭhak* vide Pāṇ. *varṣābhyaṣ ṭhak* (4.3.18), *vāsiṣṭhī*[575] (*vāsiṣṭhīḥ giraḥ*) (words) uttered (*proktāḥ*) by Vasiṣṭha, formed from *vasiṣṭha+aṇ*, vide Pāṇ. *śeṣe* (4.2.92), *vāyavya*[576], the wind, formed from *vāyu+yat*, vide Pāṇ. *digādibhyo yat* (4.3.54), *yāṣṭīka*[577], having club as the weapon, (*yaṣṭiḥ praharaṇam asya*), formed from *yaṣṭi+īkak*, vide Pāṇ. *śaktiyaṣṭyor īkak* (4.4.59).

As is well known, not all the *taddhita* suffixes are added in any additional sense. Suffixes of this type are called *svārthikas*, i.e. added in the sense of the *prakṛti*, base, itself. A couple of instances of them may well be noted here: *aupayogika*[578], which is the same as *upayoga*, utility, usefulness (*upayoga+ṭhak*), *kārṣṇya*[579], which is the same as *kṛṣṇa*, dark (*kṛṣṇa+ṣyañ*), *mākara*[580] which is the same as *makara*, crocodile, (*makara+aṇ*), *tānava*[581] which is the same as *tanu*, slim, thin (*tanu+aṇ*), *vārdhakya*[582] which is the same as *vṛddhaka* meaning *vṛddhatva*.

Though a vast majority of the *taddhita* formations in the *Yogavāsiṣṭha* are Pāṇinian, some are definitely not so. A couple of them have suffixes for which there is no sanction of Pāṇini. Thus in *Yāmya*[583], belonging to Yama, *ṇya* is found in the sense 'to belong to' (*tasyedam*) for which there is no sanction of Pāṇini. Similarly, *āpya*[584], watery, is against the Pāṇinian school according to which the form should be *ammaya*, vide the *Iṣṭi*: *ekāco nityaṁ mayaṭam icchanti*, (the grammarians) want the monosyllabic bases to take *mayaṭ* without exception. In *śārvara*[585], belonging to the night, *aṇ* is found for which Pāṇini enjoins *ṭhañ*, vide his sūtra: *kālāṭ ṭhañ* (4. 3. 11).

Occasionally is found in the work a word or two where a double suffix in the same sense is used. The examples are:

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auṣṇyatva[586] where *ṣyañ* and *tva*, both in the sense of *bhāva*, nature, are found, *sāmyatā*[587] where *syañ*, and *tal*, both again in the sense of *bhāva* are used, *śārīraka*[588] where *aṇ* and *kan*, both in *svārtha*, in the sense of the original word itself, are found.

Of other anomalous forms there are three that deserve particular notice. One is *āruṣeya*[589]. The peculiarity here lies in the anaptycal *u*. Another is *grāmyeyaka*[590] where *grāmya* only should have sufficed. *Ḍhakañ*[591] for which there is no sanction of Pāṇini need not have been used. The third is *sāptapada*.[592] According to Pāṇini it should be *sāptapadīna*, vide his *sūtra*: *sāptapadīnaṁ sakhyam* (5.2.22).

There are two interesting instances where the *taddhita* suffix should have been used but is not used actually. One is *indrajāla*[593] which gives the sense of *aindrajālika*, magician. The other is *vṛddha*[594] used in the company of *bālya* and *yauvana* which gives the senes of *vṛddhatva*. Though peculiar, they are not violative of usage. Even the great Ācārya Pāṇini uses *dvi* and *eka* in the sense of *dvitva* and *ekatva* in the *sūtra*, *dvyekayor dvivacanaikavacane* (1.4.22). Such uses are accepted as good Sanskrit and are called *bhāvapradhānanirdeśās*.

13. Un-pāṇinian Forms

The *Yogavāsiṣṭha* betrays the deep grammatical acumen of its author in the many complex grammatical constructions throughout the work. In the light of this, it should be quite interesting to note the numerous ungrammatical formations that occur in that work. The commentator explains these away by saying that they are *ārṣa*-usages. The sages and seers are not bound, as ordinary people are, to observe strictly and with meticulous care the rules of grammar (cf. *niyogaparyanuyogānarhā maharṣayaḥ vāksvatantrāḥ*). But this is not the whole truth. The *Yogavāsiṣṭha*, as it exists today, cannot claim for itself such an antiquity and sanctity as the *Rāmāyaṇa* and the *Mahābhārata*, nor can it be said to have come out of Vālmīki's mouth as tradition would have it. From the mass of evidence that

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has come to light recently it is possible to say that this work could not be Vālmīki's. It must be the creation of some anonymous poet who appeared rather late on the Indian horizon and shone there brilliantly. He was a master-poet. Language presented him with no difficulty. He could wield it with the utmost ease. With such firm grip over the medium he could not be expected to permit himself grammatical aberrations. Moreover, he belonged to the classical age when poets and playwrigths followed grammatical rules strictly. Any deviation from them was frowned upon by connoisseurs of literature. The existence of the numerous ungrammatical forms in the *Yogavāsiṣṭha* would, therefore, be perplexing and could be explained only in two ways: One, wherever these are found, those passages are later interpolations. The singers and rhapsodists while reciting older works often introduce their own verses which, more often than not, are impromptu. In such circumstances, there was little scope for pausing and looking to the grammatical niceties, since the verses would be as rapidly uttered as they were composed. Two, they are tempted to impart a touch of antiquity to the work which otherwise would have a modern look. This would also appear to be the purpose of some prose passages which are interspersed in the work, which, as in the *Bhāgavata* verses, have a good sprinkling of Vedic words. Whatever be the explanation for the un-pāṇinian forms, they are very much in evidence in the work and due notice, therefore, of them needs to be taken.

Sandhi

Sandhi is sometimes ignored where according to grammatical rules it should take place. There is arbitrary hiatus in a number of places.

Savarṇa-Sandhi

i. *namaskṛtya gurum̐ prāha antike vinayānvitaḥ*[595]
ii. *tenety ukte mayāpy uktam̐ bhagavan viddhi īdṛśam*[596]
iii. *tayā anādiḥ sādiś cety avidyety anubhūyate* [597]
iv. *rāmecchā nāma kariṇī idam̐ me'stv itirūpiṇī* [598]

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v. *asadābhāsa evātmā ananto bharitākṛtiḥ* [599]
vi. *na proktam ākarnayati īkṣate na purogatam* [600]

Yaṇ-Sandhi

The following are examples of the absence of *Yaṇ-sandhi*:

i. *saphalatām phalate bhuvi karmaṇām*
prakaṭatāṃ kila gacchati uttamām [601]
ii. *ciccandrikā caturdikṣu avabhāsaṁ vitanvatī* [602]
iii. *varatvaṁ varaśāpābhyām iti antaḥ kva tiṣṭhati* [603]
iv. *devā ūcur ayaṁ devi upahārīkṛto'mbike!* [604]
v. *kvacicchatramayāṅgāni ekābhūtāni bhūpate* [605]
vi. *gagane nirmale yāti analo vaidyuto yathā* [606]
vii. *mano yat karoti tat kṛtaṁ bhavati yan na karoti tan na kṛtaṁ bhavati ato mana eva kartṛ na dehaḥ* [607]
viii. *tadyathāsthitam evāstu iha ity astavāsanam* [608]

In the following examples '*e*' does not change into 'ay' even though it is followed by a vowel:

1. *saṅkalpe ca manorājye iti me vada rāghava* । [609]
2. *upaśānte hi saṅkalpe upaśāntam idaṁ bhavet* । [610]
3. *śūnye eva śarīre'smin vilolo jalajātavat* । [611]
4. *citsvabhāve yathā svapne āste sarga iveha yaḥ* । [612]
5. *pūrvoktāḥ sarva evaite upadeśaviśeṣanāḥ* । [613]
6. *tadicchayāśu tadrūpā bahurūpāś ca te iha* । [614]
7. *sarvage svātmani svacche eṣo'ham iti bhāvanā* । [615]
8. *na jāyate na mriyate iha kiñcit kadācana* । [616]
9. *vistaraḥ kriyate sadbhir upādeye iti sthitiḥ* । [617]

Guṇa-Sandhi

In the *Yogavāsiṣṭha* there are many instances of the absence of *Guṇa-sandhi* as may be seen from the following examples:

1. *prapañcapatanārambhaṁ pramattasya idam jagat* । [618]
2. *gandharvanagarākārā mṛgatṛṣṇā ivotthitā* । [619]
3. *gandharva-udyānam iva tasmiñ jagati bhaviṣyati gagane kalpanayā nagaratāṁ janayati* । [620]

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Of the above examples of the absence of *Guṇa-sandhi* the third one is important. For, here, the *sandhi* is absent even in the body of the compound *gandharva-udyāna*. We have the clear rule that *sandhi* is compulsory within a word, between the preposition and the root and in a compound form:

saṁhitaikapade nityā nityā dhātūpasargayoḥ।
nityā samāse, vākye tu sā vivakṣām apekṣate ॥

The absence of *sandhi* in the compound form *gandharva-udyāna*, is, therefore, inexcusable. This is a laxity which is never permitted in Sanskrit. As for the other examples of hiatus shelter might be taken behind the permissive provision which leaves the decision to resort to *sandhi* or not to the sweet will of the speaker as far as a sentence is concerned (*vakye tu sā vivakṣām apekṣate*) even though the fact of the matter is that even in a sentence convention makes *sandhi* compulsory. From the earliest Vedic writings down to the 18th century productions, this option has seldom, if at all, been exercised. A modern interpreter of Sanskrit grammar has very lucidly brought out the inner significance of this option with a clear analysis of its background.[621] According to him, this option is limited (*vyavasthita-vibhāṣā*). There is difference between *sandhi* and *saṁhitā*. Saṁhitā has been defined by Pāṇini himself as *paraḥ sannikarṣaḥ*, the closest proximity of letters (sounds). When the letters are thus in closest proximity (*saṁhitā*), *sandhi* (euphonic combination) takes place. Now, it is left to the discretion of the speaker to give the pause, where necessary. He may not resort to *sandhi* if he intends a pause. If the speaker does not pause, *sandhi* must take place. The option for *sandhi* is thus reduced to the minimum, for in one sentence where words are in construction with each other, there is no scope for pause and consequently there is no option for *sandhi*. This option in the matter of *sandhi* in a sentence as enunciated in the *kārikā* is very much misunderstood these days. It was seldom exercised in olden times. Not only was *sandhi* always resorted to in one sentence-unit, it took place even between words of two different sentence-units: as for example, in *tiṣṭhatu dadhy aśāna*

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tvaṁ śākena where *dadhi* and *aśāna* belong to two different sentences. Yet this does not stand in the way of the *yaṇ-sandhi* taking place between the final and the preceding vowels of the two words respectively. *Sandhi* in a sentence, therefore, in effect, becomes more or less compulsory and the absence of it is neither favoured by grammarians nor supported by usage. The absence of *sandhi*, therefore, in some of the examples of the *Yogavāsiṣṭha* is against the genius of Sanskrit. Usage does not permit it. The *Rāmāyaṇa* and the *Mahābhārata* too have many instances of it. So have the Purāṇas. But they are never accepted as regular. This irregularity is, however, sought to be covered up by pronouncing them to be *ārṣa*, the sublime sages being above the ordinary rules of grammar. But a modern critic, no less reverential than the ancients, cannot but note all these irregularities and put them down as such.

Absence of Vṛddhi-sandhi

In the *Yogavāsiṣṭha* there are instances where *vṛddhi* is due, but has not been effected, *e.g.*:

iti bhāvitayā buddhyā te dvijā atha aindavāḥ[622]

Absence of Prakṛtibhāva

Words in the dual number ending in 'ī', 'ū' , and 'e' are termed *pragṛhya*. Such *pragṛhya* words remain unaffected when followed by vowels, i.e. there is no *sandhi*. This is known as *prakṛtibhāva*. This is the meaning of the *sūtra* of Pāṇini, *plutapragṛhyā aci nityam* (6.1.125.). Disregard of this rule is found in the *Yogavāsiṣṭha* verse: *ahaṅkāradṛśāv ete sāttvike dvetinirmale*,[623] where the dual *dve* is combined with *atinirmale*. The absence of the *prakṛtibhāva* here is an irregularity. The commentator explains it away as *ārṣa*.

Irregular Hal-sandhi

There are many kinds of irregularities of the *hal-sandhi*. First, *sthitaḥ* and *āndhrāṇām* are combined in *sandhi* to form a highly

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irregular *sthito'ndhrāṇām*.[624] The *s* of *sthitas* which is turned into *r* (*ru*) cannot be changed to *u*, for, that change takes place only if *r* (*ru*) is followed by a short vowel or by a consonant included in the *haś-pratyāhāra*. Since the *r* cannot be substituted by *u* we cannot have the form *sthito* by Pāṇini *ādguṇaḥ* (6.1.87). When *sthito* itself is not possible then there is no scope for *pūrvarūpa*, for, according to Pāṇini *eṅaḥ padāntād ati* (6.1.109), *pūrvarūpa* (regressive assimilation) takes place only if *e* and *o*, the finals of a *pada*, are followed by *a*. Here, we have *ā* and not *a*. *Sthito'ndhrāṇām*, therefore, is wrong. It should be *sthita āndhrāṇām*, the *r* (*ru*) being first changed to *y* and then dropped by Pāṇini *lopaḥ śākalyasya* (8.3.19). The expression *sthito'ndhrāṇām* on account of its irregular sandhi reminds us of the Upaniṣadic text, *gūḍhotmā na prakāśate* (*Kaṭha.*) where *gūḍhotmā* is used for the regular *gūḍha ātmā*.

In the verse, *avāsanaṁ mano kartṛpadaṁ tasmād avāpyate*[625] (V. 56.18) the *sandhi* is wrong. It cannot be *mano kartṛpadam*. It should be *manaḥ kartṛpadam*, for the *s* in *manas* will first be changed to *ru* and then to *visarga* followed by *khar*.

Another case which in its irregularity resembles very much *sthito'ndhrāṇām* is found in the verse *Vasiṣṭhādyāś ca munayo ṛṣayo brāhmaṇās tathā*,[626] where *y* in place of the *r* (*ru*) of *munayas* (which has its *s* changed to *r*) is not dropped by *Pāṇini lopaḥ śākalyasya* (8.3.19). Instead, it is substituted by *u* which when combined with the preceding *a* in *y* has given us *munayo* even though it is followed by *r*, a semi-vowel, not included in the *haś-pratyāhāra*. Exactly the same thing has been done in *abhyavartata vai kālo ṛtusaṁvatsarātmakaḥ*,[627] where *o* irregularly appears before *ṛ*.

It will not be out of place to mention here the reverse case where *o* which should normally be present is omitted. In the verse, *dūrvāṅkurāsvādanagītiniṣṭha ahan kaniṣṭhe vanavāsimadhye*,[628] the proper *sandhi* should have been ... *gītiniṣṭho'han*. We have yet another irregular *hal-sandhi* in *manotthena* occurring in the verse, *cirasāmyāt manotthena nirvibhāgavilāsinā*[629]. Here the irregularity in the form has resulted from the author's disregard

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for Pāṇini's dictum, *pūrvatrāsiddham* (8.2.1). The two words *manas* and *uttha* form an ablative *Tatpuruṣa* compound. With regular *sandhi*, the form should have been *manautthena*.

Irregular Visarga-sandhi

In the expression *tamacchannavivekārtham* found in the verse, *tamacchannavivekārtham lolakajjalamecakam* (V. 54.43), the proper form should be *tamaścchannavivekārtham*. The *s* of *tamas* should first be changed to *ru* and then to *visarga*. This *visarga* has then to be converted into *s* obligatorily by Pāṇini 8.3.34, and later changed to *ś* by Pāṇini 8.4.40.

It is just possible that some of the examples of the irregular *sandhi*, especially the irregular *Visarga-sandhi* or *Hal-sandhi* quoted above, may be no more than spelling mistakes or scribal errors. Texts get corrupted in various ways in course of time. There is an interesting verse in the *Mahābhārata-Tātparya-Nirṇaya* of Ānandatīrtha, wherein he enumerates the various factors which lead to the corruption of a text:

> *kvacid granthān parkṣipanti kvacid antaritān api ।*
> *kuryuḥ kvacic ca vyatyāsaṁ pramādāt kvacid anyathā* ॥[630]

It says that interpolations, omissions and transpositions in the original texts, either through ignorance or otherwise lead to the corruption of texts. It may be that the text of the *Yogavāsiṣṭha* has got corrupted on account of one or other of these causes.

Compounds

The entire chapter on compounds in the *Aṣṭādhyāyī* is prefaced by the *sūtra*, *samarthaḥ padavidhiḥ* (2.1.1), which in effect governs it. It lays down the principle on the formation of compounds. It specifies that only those words which are connected in sense enter into a compound. Connection in sense or *sāmarthya* is, therefore, the condition precedent for all compound formation in Sanskrit. Yet instances are not wanting where words un-connected in sense are compounded; these are termed *Asamartha-samāsas*.

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In the *Yogavāsiṣṭha* one striking irregularity in compound formation is the *Avyayībhāva* compound where the indeclinables are placed after the substantives with which they are compounded, while the proper thing would be for these indeclinables to precede the substantives. The following are illustrations in point:

i. *prāṇyaṅgeṣv api jāyante vicitrāḥ kakubhaṁ prati।*
sthāvareṣv api jāyante ghuṇā jaghanakādayaḥ ॥[631]

ii. *diśam prati girīndreṣu pulindād vā vane vane ।*[632]

iii. *iti sañcintya vidhinā dināntena dinaṁ prati ।*[633]

iv. *pratigrāmaṁ puram prati ।*[634]

v. *tatra puṣpalatājālaiḥ kāṇḍaṁ prati śilāṅkitaiḥ ।*[635]

In these examples the proper compound forms should have been *pratikakubham* (or *pratikakup*), *pratidiśam*, *pratidinam* etc. That the above forms with *prati* are compounds goes without saying, for, if they were not, the words such as *kakubham* in construction with *prati* in the sense *vīpsā* would have to be repeated as required by the rule *nityavīpsayoḥ* (8.1.4).

Another irregular compound form in the *Yogavāsiṣṭha* is *śāntamāsevi* in the verse *saṁvīttyā kiṁ śramārto'smi śāntamāsevi mānasam*[636] for the regular *śāntāsevi*.

Now, coming to the *asamartha* compounds we find that there are two prominent examples of it in the *Yogavāsiṣṭha*:

i. *diṣṭyā raghūṇāṁ tanayasaṁjñaḥ pāvitavān asi ।*[637]

ii. *iti śṛṇvan sabhāṁ loko vismayotphullalocanaḥ ।*
kusumāsārasampūrṇaṁ rājīvānāṁ dadarśa tam ॥[638]

In the first example the words *tanaya* and *saṃjña* are compounded, while from considerations of sense the word *tanaya* is connected with *raghūṇām*. The word *raghūṇām* should, therefore, be compounded with *tanaya* and this compound-word *Raghutanaya* should be further compounded with the word *saṁjña*, the meaning of the compound being *Raghutanaya iti saṃjña yasya sa Raghutanaya-saṁjñaḥ*. In the second example *rājīvānām* is connected with *kusuma* in sense. It cannot, therefore, remain outside the compound. The *samartha* words should be

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compounded. The normal compound formation should, therefore, be *rājīvakusumasārasampūrṇam.*

Kārakas

Sanskrit grammar restricts the use of certain cases in relation to certain roots. Thus, for example, only the dative case is to be used with a noun (or pronoun) in relation with the object of the roots *dā, ruc* and *svad* or the synonyms thereof. The *Yogavāsiṣṭha,* however, does not follow invariably the rule. It uses *ṣaṣṭhī* in place of the normal *caturthī* as may be seen from the following examples:

i. *sarvāvasthāgatānāṁ tu jīvanmuktim pradāsyati।*[639]
ii. *prasaraṁ tvam avidyāyā mā prayaccha raghūdvaha।*[640]
iii. *lavaṇasya tathā dattvā tāṁ āpadam anuttamāṁ।*[641]
iv. *rājasūyakriyākartuḥ paśya dattvā mahāpadam।*[642]
v. *vyādhasya kāmanāṁ dātuṁ padmajanmā samāyayau।*[643]
vi. *muniḥ śāpam adāt tasya mahākāratayāśramaḥ।*[644]
vii. *tṛṇāder devakāyāntān mā kiñcit tava rocatāṁ।*[645]
viii. *ayaṁ nāma bhaved bhartā he tāta tava rocatāṁ।*[646]
ix. *na svadante sutṛptasya yathā prativiṣārasāḥ।*[647]
x. *svapnā iva parijñātā na svadante vivekinaḥ।*[648]
xi. *kasya svadante satyāni।*[649]
xii. *svadante yasya vastūni svadate sa na kasya ca।*[650]

Nouns

Even in the case of nouns there are certain irregularities. Either the wrong case-affixes are used with them or the case-affixes are not used at all. Thus in the verse *sthiramaṇinibham ambho vāriṇī vārinīle,*[651] *variṇī* is in construction with the locative singular *vārinīle*; the correct form would be *vāriṇi. Vāriṇī* is evidently wrong. The lengthening is perhaps due to metrical exigency. The author of the verse, like so many classical writers, seems to be a believer in the dictum, *api māṣaṁ maṣaṁ kuryāc chandobhaṅge tyajed giram.* The commentator seems to read *vāriṇe* for *variṇī.* He attempts to explain it as made of *vā* in the sense of *yathā* and *ariṇe,* things like swords having a sharp edge

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(*ara*). This is a feat of ingenuity. *Arin* in the given sense is obscure. *Vā*, if a *nipāta* in the sense of *yathā*, is also misplaced. It ought to have come after *ariṇaḥ*. It must be conceded that with the reading *vāriṇi* too, the following *vāri* is redundant.

A case where no case-affix has been used with a word is found in the *Yogavāsiṣṭha* verse *tatas teṣv atiramyeṣu candraraśmiṣu sampatat*. The word *sampatat* is here without any case-affix. Since it has to go with *candraraśmiṣu*, which is locative plural, the locative plural suffix *su* should be used with *sampatat*. It should be *sampatatsu*. No word without any case-affix can be used in a sentence (*apadaṁ na prayuñjīta*). There is no justification for the omission of the suffix.

Kṛdantas

Among the *kṛdantas*, *jighraṇa*, used by the author, is manifestly wrong. A strange aspect of it is that it is used side by side with *ghrāṇa*, as for example, in *tvagbhāvaṁ sparśanād eti ghrāṇatām eti jighraṇāt* (III. 110.18). *Jighra* is substituted for *ghrā* only when it is followed by a *śit pratyaya*.[652] Now, in the word *jighraṇa*, it is followed by *lyuṭ* which is not *śit*. Here, therefore, *ghrā* cannot be replaced by *jighra*. The correct word should have been *ghrāṇāt*.

Another *kṛdanta* word which presents some difficulty is *cañcūra*.[653] It is from the intensive form of √*car* with the suffix *ac* by Pāṇini 3.1.134, the derivation being *cañcūryate iti cañcuram*. The *ū* in inexplicable. Hence the commentator's remark, *chāndaso dīrghaḥ*.

Pāṇini clearly lays down that the *kṛdanta* suffix *ktvā* is to be replaced by *lyap* (*ya*) when the *kṛdanta* form enters into a compound with an indeclinable other than *nañ*, giving us a *Gati-samāsa*. The presence of a preposition (*pra*, *parā*, etc.) or a word termed *gati* is, therefore, the necessary condition when *ktvā* can be replaced by *lyap*. In the epics and the Purāṇas there is no dearth of such usage. It is pointed out by Mm. Pt. Shiva Datta Shastri, annotator of the *Siddhānta Kaumudī*, that in the *Jāmbavatīvijaya*

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(ascribed to Pāṇini) the line *sandhyākarān gṛhya kareṇa bhānuḥ* occurs, wherein we have the *lyabanta* form *gṛhya* without any *pūrvapada*. There are instances in the *Yogavāsiṣṭha* when the *lyap* appears even without a preposition coming before the root. Some such cases are:

i. *vyāpnoti tailam iva vāriṇi <u>vārya</u> śaṅkām।* [654]
ii. *śirasā <u>dhārya</u> sarvātmā sarvān prāha ghṛṇānidhiḥ।* [655]
iii. *dehākāśam iha <u>sthāpya</u> dhyāneneha yathāsthitam।* [656]
iv. *sa tatropāviśad vṛttīś cetasas tanutāṁ nayan।*
antaḥśuddhavapuḥ sṛṅge <u>vṛsya</u> mūka ivāmbudaḥ॥[657]
v. *āśāśatāvapūrṇatve tvam evaṁ sarvaduḥkhadam।*
<u>tyajya</u> yāhi paraṁ śreyaḥ param ekāntasundaram ॥[658]

There are also instances of the reverse tendency where the suffix *ktvā* coming after a root is not replaced by *lyap* even though it (the root) is preceded by a preposition. The following are noted by way of illustration:

i. *śarīram asthiram api santyaktvā ghanaśobhanam ।*
vītamuktāvalītantuṁ cinmātram avalokayet ॥[659]
ii. *samūlam api <u>santyaktvā</u> vyoma saumyapraśāntadhīḥ ।*
yas tvaṁ bhavasi sadbuddhe sa bhavān astu satkṛtaḥ ॥[660]

The correct form in both the verses would be *santyajya*.

Among the other irregular *kṛdanta* forms mention may be made of *jahran* in the verse *nīlān acalakākolān jahran salilajālakaiḥ*.[661] The present participle form from √*hṛ* is *haran* and not *jahran*. The re-duplication here is irregular. The commentator offers the explanation *harateḥ śatuś chāndaso liḍvadbhāvaḥ*, that is, *śatṛ* coming after √*hṛ* irregularly is treated as a perfect suffix and thus re-duplication appears here.

The absence of the augment *muk* by Pāṇini *āne muk* (7.3.82) is the irregularity in the form *cintayānam* found in the verse *sarvastham cintayānaṁ tu nityadhyāne 'tha bhārgavaḥ*.[662] The regular form here should have been *cintayamānam*. The non-addition of this augment to the *a*-ending stems is a phenomenon which is very frequent in the epics and the Purāṇas. It appears that this augment came to be dropped in the case of some roots of the Tenth conjugation.

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The past participle form *praṇaṣṭa*[663] from the root *naś* with the preposition *pra* is irregular in that the *ṇ* appears in the word although Pāṇini clearly rules against it. The rule *naśeḥ ṣāntasya* (8.4.36) prohibits *ṇatva* otherwise due by the *sūtra*, *upasargād asamāse 'pi ṇopadeśasya* (8.4.14).

Another *kṛdanta* form which has nothing wrong so far as its *kṛt* suffix is concerned but which is nevertheless irregular in other respects is *hṛṣyatīḥ* used in the verse:

> *kaccit kalamakedārakoṇasthāneṣu hṛṣyatīḥ ।*
> *pratigrāmaṁ kumāryas te gāyanty ānandanaṁ yaśaḥ ॥*[664]

The feminine form of the present participle form *hṛṣyat* should be *hṛṣyantī* and in the nominative plural the form should have been *hṛṣyantyaḥ* for the sake of concord, the noun qualified, *kumāryaḥ*, being plural. The irregularity lies first in omitting the augment *num* and then in adding a wrong case-suffix.

The form *jāgṛti* is very much in vogue these days. It has come to be accepted as a correct form while the fact is that it is not. *Guṇa* is inevitable here. It is enjoined by Pāṇini 7.3.85. The proper form should be *jāgarti*. The *Yogavāsiṣṭha* uses this in the verse *jāgratsvapnaś ciram rūḍho jāgṛtāv eva gacchati*[665]. The form *jāgarti*, it may be pointed out, is not from √*jāgṛ* with *ktin*, but with *ktic*, for *ktin* is superseded by *a* as ordained by the *vārttika*, *jāgarter akāro vā*.

Another *kṛdanta* form which is very popular these days and which has very frequently been used in the *Yogavāsiṣṭha* is *viśrāma*. Bhaṭṭojidīkṣita definitely declares it to be an un-Pāṇinian form. Says he, *viśrāma iti tv apāṇinīyam*. vide his comment on Pāṇini *sūtra*, *sphuratisphulatyor ghañi* (6.1.47). The *Yogavāsiṣṭha* reads *viśrāma* thrice:

i. *śrānto viśrāma āyātaḥ kṣīṇacittabhavabhramaḥ*[666]
ii. *aty ahaṁ śramito deva kṣaṇaṁ viśrāmatāṁ gataḥ*[667]
iii. *viśrāmāṇāṁ anantānāṁ sīmānto bandhu-darśanam*[668]

The Pāṇinian form is *viśrama* and not *viśrāma*. A word may be termed correct if it has been used by master-writers or authorities on the language even though it may not be sanctioned

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by grammar. Viewed in this light *viśrāma* will have to be pronounced as correct for it has been adopted in usage (*vyavahāra*). However, we propose to list all forms which are un-Pāṇinian, though some of them may have been accepted by pre-Pāṇinian grammar or sanctioned by usage.

Along with the word *viśrāma* in one of the verses quoted above[669] is used the obviously indefensible form *śramita*. The √*śram*, though *udāttopadeśa*, is debarred from taking the augment *iṭ* before a *niṣṭhā pratyaya* (*kta* and *ktavatu*) by *yasya vibhāṣā* (Pāṇini 7.2.15). The correct form would, therefore, be *śrānta* and not *śramita*. If justification has to be sought for this form (*sthitasya gatiś cintanīyā*) *śramita* may be looked upon as a form with the suffix *ṇic* added to the root *śram* in the sense of the root itself (*svārthe*). There is, however, nothing unnatural or unusual about it for, the author of the *Yogavāsiṣṭha* is wont to add to roots the suffix *ṇic* in the *svārtha*-sense. The following are examples where the suffix *ṇic* has been used in the *Yogavāsiṣṭha* in the sense of the roots themselves (*svārtha*):

i. *kiṁ karoti kathaṁ dūrvāś carvayaty urvarāspadaḥ*।[670]
ii. *bhramanto vīciśṛṅgeṣu makarebhāḥ karotkaṭaiḥ*।
haranti sīkarāmbhodā meghānudrāvitā iva ॥[671]

In the first example *carvayati* means only *carvati*. In the second *anudrāvita* gives only the sense of *anudruta*.

Just as the suffix *ṇic* appears in the *Yogavāsiṣṭha* even where it is not wanted, the reverse tendency is also noticeable, that is, it is not used or, if at all used, is dropped arbitrarily. An interesting example of this is provided by the verse *svāntaṁ hi nahi kenāpi śakyate nāśituṁ kvacit*[672] where the form *nāśitum* is used in place of the regular *nāśayitum*. The *vṛddhi* here is due to the suffix *ṇic*, which is arbitrarily dropped.

The author shows unusual skill in the use of *taddhita* formations. There are only a few instances where he uses un-Pāṇinian *taddhitānta* forms. One such is *auṣṇyatva* in the verse *auṣṇyatvād eti hy agnitām*[673]. Here *auṣṇya* would do. The suffix *ṣyañ* is added to the word *uṣṇa* in the sense of *bhāva* or being.

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The suffix *tva* is also added in this very sense[674] and, therefore, one of them is superfluous.

The list of un-Pāṇinian *taddhitānta* words would be incomplete if mention is not made of the word *śārvara* which is not sanctioned by Pāṇini but which has been used by ancient authors like Kālidāsa.[675] The *Yogavāsiṣṭha* uses this form at least thrice. The verses in which it occurs are:

i. *atha puṇyakṣaye jāte nīhāra iva śārvare ।*[676]

ii. *vilīyate manomohaḥ sacchāstrapravicāraṇāt ।*
nabhoviharaṇād bhānoḥ śārvaraṁ timiraṁ yathā ॥[677]

iii. *śārvare timire śānte prātaḥ sandhyām ivāmbujam ।*[678]

According to Pāṇini the suffix *ṭhañ* (*ika*) should come after the word *śarvarī* in the sense of belonging to it (*śarvaryāṁ bhavam*) by the *sūtra*, *kālāṭ ṭhañ* (4.3.11).[679] This would give us the form *śārvarika*.

An illustration of wrong *taddhita* suffix is found in the form *āsmika* used in the verse:

iti sañcintya taṁ dehaṁ vidaṁ bhūsattayā'smikam ।
tyaktvā cidātma tat prāṇāt pavane yojito mayā ॥[680]

The suffix *aṇ* is added to the word *asmāka*; a substitute of *asmad*. The proper form should, therefore, be *āsmāka* or *āsmākīna* and not *āsmika* as used in the *Yogavāsiṣṭha*.

An interesting case where the *taddhita* suffix should have been used but is actually not used is found in the verse *bālyayauvanavṛddheṣu duḥkheṣu ca sukheṣu ca*[681]. Uttered in the same breath with *bālya* and *yauvana* which express the first two stages of life, *vṛddha* must also stand for a stage of life, viz., old age. But the suffix expressive of it is wanting. Our author should have used the word *vṛddhatva* ending in the *taddhita* suffix *tva* in the sense of *bhāva*. But this is nothing strange. Even the great *Ācārya* Pāṇini uses *dvi* and *eka* in place of *dvitva* and *ekatva* in the *sūtra*, *dvekayor dvivacanaikavacane* (1.4.22). Such uses are accepted as good Sanskrit and are called *Bhāvapradhāna-nirdeśa*. The fact of the matter is that such cryptic uses are compelled by

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considerations of metre or are resorted to with a view to achieving aphoristic brevity. *Sotsukam* for *sautsukyam*, met with elsewhere is an instance in point.

Gender

The author sometimes uses wrong gender. For example, the word *āsava* which is masculine is used by him as neuter in the verse:

pītaṁ carmaṇvatītīre gāyantyā madhurākṣaram।
pulindyā suratānteṣu nālikerarasāsavam॥[682]

It is very rarely that writers disobey the well-known rule of gender, *ghañabantāḥ puṁsi*[683].

As a rule the adjectives follow the number and gender of the words they qualify. But our author often makes a departure from it, for in the verse *nadīṣu kṣepaṇācchāsu varakeṣv abjapaṅktiṣu*[684] he uses the word *varaka* in the masculine, which, however, being an adjective of *abjapaṅkti* should have been used in the feminine. Another case where an adjective has the wrong gender is in the verse *vāsanāprāvṛṣi kṣīṇe saṁsthitau rāmam āgate*[685]. Here the locative singular *kṣīṇe* in the masculine or the neuter gender is in apposition with *prāvṛṣi*, the locative singular of the feminine word *prāvṛṣ*. The correct expression should be *vāsanāprāvṛṣi kṣīṇāyām*. The present case is one on a par with *duhitā kṛpaṇam param* of Manu[686].

A glaring case of wrong gender is found in the verse:

sargo vidyata evāyaṁ na yatra kila kiñcana ।
tasya dharmāṇi karmāṇi na caivākṣaramālikā ॥[687]

Here *dharmāṇi* is used in the neuter. *Dharma* is a masculine word. *Dharmāṇi* is, therefore, manifestly wrong. It should be *dharmāḥ*. Perhaps the author was led to this use because of the force of the following *karmāṇi*, he used the word *dharmāṇi*. Or it may be that an earlier Vedic verse *yāni dharmāṇi prathamāny āsan*[688] where *dharmāṇi* is used in the neuter, was present in the subconscious mind of the writer, and it was on account of this that he permitted himself this use. The form *dharmāṇi* in the

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Vedic verse is sought to be justified on the basis of *dharma* being one of the *Ardharcādi* words which are used both in the masculine and neuter. In the case of *dharma*, the sense in which it is used also governs the choice of the permissible gender. Commenting on *ardharcāḥ puṁsi ca* (Pāṇini 2.4.31) the author of the *Kāśikā* says: *Dharma* is masculine in the sense of merit but neuter in the sense of means of merit.[689] If in the *Yogavāsiṣṭha*, too, the word *dharmāṇi* could be interpreted in the sense of *dharmasādhanāni* the use of *dharmāṇi* in the neuter would have been permissible. But obviously this is not the meaning intended here.

A clear case of indefensible gender is in the verse *ajñasyājñatayā deyo jñasya tu jñatayottaraḥ*[690], where the word *uttara* in the sense of 'reply' is used in the masculine. *Uttara*, originally an adjective, meaning later, subsequent, was used in earlier literature with the word *vākya* or a synonym thereof, and the two together stood for 'reply'. Later, *vākya* etc. was dropped and *uttara* alone was deemed sufficient to convey the sense.[691] Being an adjective used for a noun, it should not be used in a gender other than the neuter (*sāmānye napuṁsakam*). This is how *uttara* in the sense of 'answer' or 'reply' came to be used regularly in the neuter. As it is, the use of *uttaraḥ* has to be included among cases of wrong gender which are unfortunately not a few in the *Yogavāsiṣṭha*.

It is possible that the text of the *Yogavāsiṣṭha*, like the texts of most of the earlier Sanskrit works, has suffered in the process of being handed down from generation to generation. And, it is probably because of this that such manifestly wrong forms as *patre ubhau* in the verse *tasmād aṅkuratah patre ubhau vikasataḥ svayam*[692] have crept into the work. The word *patra* meaning a leaf is positively neuter. The word *ubha* used as an adjective must, therefore, follow its gender and number. *Patre ubhau* should, therefore, be *patre ubhe*. The change of *ubha* to *ubhe* does not affect the metre. It may be that the original reading was *ubhe* and here is only a case of scribal error.

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According to the *Amarakośa* the gender of the word *sthala* is neuter or feminine,[693] but the *Yogavāsiṣṭha* uses it in the masculine, as for example, *uḍḍīyamānam ātmānaṁ śilāḥ śailasthalān iva*[694]. Similarly, the well-known word *āvaraṇa* which is admittedly neuter is used in masculine in the *Yogavāsiṣṭha* verse *tāv ivāśritya tiṣṭhanti jalādyāvaraṇās tataḥ*[695]. Elsewhere we have the use of the neuter word *krīḍanaka* in the masculine gender:

tṛṇaṁ tṛṇaṁ kalpayati bālāḥ krīḍanakān iva /[695a]

Krīḍanaka in the masculine is grammatically unjustifiable. In the *yāvādigaṇa* (*Gaṇapāṭha* 196, under Pāṇini 5.4.29) also, we have *krīḍanaka* used in the neuter in the expression *kumārī krīḍanakāni ca.*

Just as in the instances quoted above, the author of the *Yogavāsiṣṭha* uses some neuter words in the masculine gender, he uses some acknowledgedly masculine words in the neuter gender. Thus, the word *lāja*, which according to the *Amarkośa*, is always to be used in the plural and in the masculine gender,[696] has been used in the neuter gender in the *Yogavāsiṣṭha*, as may be seen from the verse *sa hutvā tilalājāni pāvakāya śikhidhvajaḥ*[697].

Similar is the use of the masculine word *kumāra* in the neuter in the verse *kadā nu tānīkṣurasābdhitīre..... drakṣyema bhūyo guḍamodakāni tathā kumārāṇy api śarkarāyāḥ*[698]. *Kumārāṇi* is wrong and it is inconceivable that the author of the *Yogavāsiṣṭha* could commit it. If we assume that the author read *kumārān* only, the form would be perfectly correct, leaving the metre intact. *Kumāra* is used here in the sense of a doll, *kumāra-pratikṛti*. The suffix *kan* ordained by the *sūtra, ive pratikṛtau* (Pāṇ. 5.3.96) is dropped by the *sūtra, devapathādibhyaś ca* (Pāṇ. 5.3.100). This elision is technically called *lup*; hence the *lubanta* form must take the gender and number of the base (*kumāra*), which is masculine. Hence *kumārapratikṛtayaḥ kumārāḥ*. The neuter *kumārāṇi* has no justification.

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Verbal Forms

In the case of verbs too, there have been many lapses in the *Yogavāsiṣṭha*. In the verse quoted above where *kumāra* is used in the wrong gender, we have the verbal form *drakṣyema*. It is palpably wrong. It should either be *paṣyema* if the optative sense is intended, or *drakṣyāmaḥ* if simple futurity is meant. If we substitute *paśyema* for *drakṣyema* the metre is not violated, while *drakṣyāmaḥ* would go against the metre. Strangely enough, in *drakṣyema*, the optative suffix has been added to the future base of √*dṛś*. Such forms occur in the epics and the Purāṇas, but are unheard of in classical literature.

The causal form *kṣipayati* from the root *kṣip*, 'to throw' has been used thrice in the *Yogavāsiṣṭha*.[699] It appears rather strange that every time this very form should have been used by the author. By Pāṇ. *pugantalaghūpadhasya* ca (7.3.86) *guṇa* must take place in *kṣipayati*. It is only once that the correct form with *guṇa* in the imperative second person singular is used; but the *guṇa*-less form is also used alongside:

pāṇḍoh putro'rjuno nāma sukhaṁ jīvitam ātmanaḥ।
kṣipayiṣyati nirduḥkhaṁ tathā kṣepaya jīvitam॥[700]

In the Present and the Future tenses the *guṇa*-less form has been used by the author with a consistency that is surprising. As the simple *anuṣṭubh* metre has been used in the two stanzas, there is no question of the infringement of the metre even if *kṣepayati* and *kṣepayiṣyati* are read for *kṣipayati* and *kṣipayiṣyati* respectively.

In the verse given below the form *hiṁsati* has been used in place of *hinasti* in common use:

rūpakardamam etan mānayanāsvādayādhama।
naśyaty etan nimeṣeṇa bhavantam api hiṁsati ॥[701]

The commentator offers the comment *chāndaso vikaraṇavyatyayaḥ* on the word *hiṁsati*. The √ *hiṁs* belongs to the Seventh Conjugation. The conjugational suffix for it is *śnam* (*na*). The correct form, therefore, would be *hinasti*. But in the *Yogavāsiṣṭha* √*hiṁs* is made to take the conjugational suffix

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(*vikaraṇa*) 'a' which comes after the roots of the First Conjugation. The kind of use of wrong conjugational suffix (*vikaraṇavyatyāsa*) is common in popular works like the *Rāmāyaṇa* and the *Mahābhārata*. It is, however, incorrect to say, as the commentator does, that there is *vikaraṇavyatyaya* in the form *himsati*; for √*hiṁs* is read in the Tenth Conjugation and is *Ādhṛṣīya*, and so it takes *ṇic* optionally. Thus *himsati* and *himsayati* are also correct by the side of *hinasti* of the Seventh Conjugation. *Himsati* is, therefore, not strictly un-Pāṇinian. We have listed it as an un-Pāṇinian form, following the commentator. Grammar apart, usage seems to have extended progressively the treatment of the roots of the First Conjugation to roots assigned to other groups, for the forms thus evolved are far more easy.

Although the *Yogavāsiṣṭha* is a later work and cannot claim the antiquity of the *Rāmāyaṇa* and the *Mahābhārata* it seeks to approximate older works in freestyle language with an amount of laxity in grammar and other things. We are tempted to make here the assertion which, due to its sweep, may not be acceptable to many, that these grammatical aberrations were introduced into the *Yogavāsiṣṭha* deliberately to give it an old look. This is also perhaps the purpose of a sprinkling of prose passages here and there which are reminiscent of the style of the prose works of the later Vedic age. Otherwise the work is written in a highly ornate classical style with its special characteristics of excessive alliteration and rhyme.

There are a few forms in the *Yogavāsiṣṭha* where in the imperfect or the aorist the augment *a* (*aṭ*) or *ā* (*āṭ*) is not prefixed. One such form is *vyavatiṣṭhata* in the verse *kevalaṁ suṣuptasaṁsthaṁ sadaiva vyavatiṣṭhata.*[702] The correct form would be *vyavātiṣṭhata*. Similarly, *vibudhyata* in the verse *vibudhyata dinasyānte sva evopavane nṛpaḥ,*[703] should be *vyabudhyata*. Another form where the augment is omitted is *viśam* found in the verse *tathā suṣuptaviśrānteḥ svapne nidrām ahaṁ viśam*[704]. *Viśam* is imperfect. The correct form would be *aviśam*. It may be pointed out that forms like *viśam* are quite interesting and are reminiscent of the Vedic injunctive which too is

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augmentless. The augmentless forms are quite common in the *Rāmāyaṇa* and the *Mahābhārata*. Still another augmentless form in the *Yogavāsiṣṭha* is found in the verse *apālya yad asad brahmā taraṅgān iva sāgaraḥ*[705]. The correct form here should have been *āsthat*. By Pāṇ. *asyates thuk* (7.4.17) the augment *thuk* (*th*) is added to the root as in the aorist. Besides, √*as* should take the augment *ā* (*āṭ*) since it begins with a vowel. In the form as it occurs in the *Yogavāsiṣṭha* both the augments *ā* (*āṭ*) and *th* (*thuk*) are missing.

A verbal form which, as it exists, is clearly, indefensible is *kārṣa* in the verse *tāni mā kārṣa bhos tasmāl lokadvitaya-siddhaye*.[706] The correct form should be *kārṣīḥ*, the aorist second person singular from √*kṛ* 'to do'. The commentator accepts this reading and explains it as a *chāndasa* form.

In place of the regular form *pratyeti* from √*iṇ*, 'to go' with the preposition *prati* the *Yogavāsiṣṭha* uses the irregular form *pratyayeti* in the verse *naṣṭaṁ bhūyas tad utpannam iti pratyayeti kaḥ*.[707] This is clearly indefensible.

The *Yogavāsiṣṭha* uses the desiderative form *prajīṣete* in the verse:

> *agnīṣomau mithaḥ kāryakāraṇe ca vyavasthite ।*
> *paryāyeṇa samaṁ caitau prajīṣete parasparam ॥*[708]

The regular form would be *jigīṣete*, though the *ātmanepada* would be open to objection. There is a twofold irregularity in *prajīṣete*. First, there is no usual reduplication by Pāṇ. *sanyaṅoḥ* (6.1.9). Second, there is no *kutva* by Pāṇ. *saṅliṭor jeḥ* (7.3.57). In the words of the commentator, *jeḥ sani dvitvakutvayor abhāvaś chāndasaḥ*. *Prajīṣete* of the text is, therefore, ungrammatical.

Ātmanepada and Parasmaipada

So far as the *ātmanepada* and *parasmaipada* are concerned there is a lot of confusion in the *Yogavāsiṣṭha*. Very often the *parasmaipada* terminations are added in the place of the regular *ātmanepada* and the *ātmanepada* terminations used at times in

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lieu of the regular *parasmaipada*. In common with the Purāṇas, the *Yogavāsiṣṭha* frequently contravenes Pāṇini's regulations on the use of these terminations. A few of these are selected for discussion below.

By *viparābhyāṁ jeḥ* (1.3.19) Pāṇini ordains the *ātmanepada* after √*ji* when it is preceded by the prepositions *vi* and *parā*. The *Yogavāsiṣṭha* contravenes this rule by using *vijeṣyanti* in *nāhaṁkāraṁ prayāsyanti vijeṣyanti ca tān surān*[709]. *Vijeṣyanti* is, therefore, un-Pāṇinian. Again we read *avatiṣṭhati* in the verse *cid eveyaṁ śilākāram avatiṣṭhati bibhratī*'[710], for the regular *avatiṣṭhate*. Similary, in the verse *tathā santiṣṭhati sa bhikṣukaḥ*[711], the form *santiṣṭhati* is used for the regular *santiṣṭhate*. In both these cases, the author has disregarded Pāṇini's well-known rule, *samavapravibhyaḥ sthaḥ* (1.3.22).

The √*īkṣ* is *anudāttet*. It is, therefore, *ātmanepadī*. The *parasmaipada* form *prekṣa* in the verse *jīvann eva mahābāho tat tvaṁ prekṣa yathāsthitam*[712] is manifestly un-Pāṇinian. It should be *prekṣasva*. √*Rabh* too is *ātmanepadī*. So *samārabhet* in *parasmaipada* optative is irregular. It shuld be *samārabheta*. It occurs in *abhyāsena bhayaṁ tasmāt samam eva samārabhet*.[713] The root *sah* has been mentioned among the *amudāttet* roots in the *Dhātupāṭha*. It is, therefore, *ātmanepadī*. Its forms in the *parasmaipada*, would be, therefore, irregular and un-Pāṇinian. In the *Yogavāsiṣṭha* we have *sah* in the *parasmaipada* in the verse *no saṅgam eti gatasaṅgatayā phalena karmodbhavena sahatīva ca dehabhāram*.[714] Among the *anudāttet* roots which should have the *ātmanepada*, but which are used with the *parasmaipada*, the root √*vṛt*, '*to be*', deserves special notice. Parasmaipada suffixes are permitted after this root only in the future (*lṛṭ*) and aorist (*luṅ*). In other tenses and moods it is to have only *ātmanepada* suffixes. But in the *Yogavāsiṣṭha* even in the Present, the *parasmaipada* is used with the root. Thus we have the form *anuvartāmi* in the Present first person singular for *anuvarte* in the verse *yathāprāpto'nuvartāmi ko laṅghayati sadvacaḥ*.[715] There are certain specified senses in which the *parasmaipadī* roots take the *ātmanepada* terminations. Thus, √*vad* 'to speak', which is

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parasmaipadī takes the *ātmanepada* suffixes in certain specified senses of speaking brilliantly, pacifying, conciliating, knowing, toiling, disagreeing, disputing etc. The sense of disagreement in the root is brought out by the preposition *vi*. *Vi+vad* is accordingly used in the *ātmanepada*. In the *Yogavāsiṣṭha* it is used in the *parasmaipada* instead in the verses *mitho bodhāt vivadati maitrīṁ bhajati bodhataḥ*[716] and *kevalaṁ vivadanty ete vikalpair ārurukṣavaḥ*.[717]

There are cases where the *ātmanepada* suffixes are added where more appropriately *parasmaipada* suffixes should have been used. Thus, for example, √*naś* 'to disappear', is *parasmaipadī*. But we have it with the *ātmanepada* in the verse *tasmāt kim iva naśyate kim iva jāyate*.[718] Again, the *ātmanepada* would be regular after √*pracch* 'to ask', with the preposition *aṅ* in the sense 'to take leave of', as we have it in Kālidāsa: *āpṛcchasva priyasakham amuṁ tuṅgam āliṅgya śailam*.[719] But the *Yogavāsiṣṭha* has used *āpṛcch* in the *parasmaipada* in the verse *mām āpṛcchan namaskṛtya tasminn eva kṣaṇe tataḥ*.[720] The form *āpṛcchan* should be *āpṛcchamānaḥ*.

Seṭ and Aniṭ

There are certain roots which take the augment *iṭ* before an *ārdhadhātuka* suffix beginning with *val* (*pratyāhāra*) and are termed positively *seṭ* while there are others which do not take the augment and are called *aniṭ*. It is an irregular formation if the augment *iṭ* is added to the *aniṭ* roots and if, conversely, the *iṭ* is omitted in the *seṭ* roots. The kind of irregularity is very common in the Yogavāsiṣṭha. A glaring example of this is provided by the form *vivecitāraḥ* in the *Yogavāsiṣṭha* verse:

saṅgād āhlādayanty antaḥ śaśāṅkakiraṇā iva ।
vivecitāraḥ śāstrāṇāṁ nirṇetāraḥ kṣaṇād api ॥[721]

The root *vic* being *aniṭ*, the correct form would be *vivektāraḥ*.

Another example is provided by the form *kṣipita* used in verse *harendudhavalā rātryaḥ kṣipitā gaṇagītibhiḥ*.[722] The proper form should be *kṣiptāḥ*. The root *kṣip* is *aniṭ*.

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The root √*iṣ* 'to desire', though *seṭ* is debarred from taking *iṭ* before *kta* and *ktavatu* by the *sūtra*, *yasya vibhāṣā* (Pāṇini 7.2.15). The correct form in the past participle with *kta* would be *aniṣṭa* and not *anicchita* as used in the following verse of the *Yogavāsiṣṭha*:

anicchite hitair dūradeśāntaragataiḥ phalam ।[723]

√*Vid* 'to know' is invariably *seṭ*. Now, there is a lot of confusion with regard to it which is very often used in the work as *aniṭ*. The form *brahmavettṛ* derived from √*vid* with *tṛc* has gained wide currency. Yet it is un-Pāṇinian, for, the root, as observed above, is *seṭ*. *Brahmaveditṛ* is, therefore, the correct form. The *aniṭ* form with the suffix *tṛc* is found used twice in the *Yogavāsiṣṭha*, first, in the verse:

sarvajñā vedyavettāro vītarāgā gatainasaḥ ।
yathāprāptaikakartāro bhāvitātmāna uttamāḥ ॥[724]

and second, in the verse:

śāstrārtharasikās tajjñā jñātalokaparāvarāḥ ।
heyopādeyavettāro yathāprāptābhipātinaḥ ॥[725]

14. Prepositional Verbs

Whether the prepositions help to bring out the different meanings already present in the root (*upasargā dyotakāḥ*) or denote a meaning of their own (*upasargā vācakāḥ*) is now an old controversy. Be that as it may, there is no denying the fact that when prepositions come to be prefixed to roots, changes in meanings generally occur. These changes are often many and varied.[726] This fact has been noticed in the *Siddhāntakaumudī* with reference to the root *bhū*. The same is the case practically with every other root. Sometimes the meanings of the roots with prepositions come to be changed so radically that it becomes difficult to connect them with their original meanings.

The use of more and more prepositions with the roots and the tendency to convey more and more meanings with the help

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of these instead of the independent roots became increasingly popular even in very early times.The multiplicity of roots, both Vedic and classical, came less and less to be used; the roots with prepositions coming to serve their purpose. Accordingly we find that in the *Yogavāsiṣṭha* roots with a number of prepositions occur in a variety of senses which sometimes are not very clear.[727]

Though hedged in with this difficulty the study of prepositions in the *Yogavāsiṣṭha* is both interesting and educative, for, it opens up a fresh field of investigation for those who are interested in the use and function of prepositions in Sanskrit. The meanings in which some of the roots with some of the prepositions occur here may help the understanding of many a prepositional verb in later literature.

Some Select Roots

√Añc

With *ud*, this root is used in the *Yogavāsiṣṭha* in a sense slightly different from the one in which it is used elsewhere, viz., 'to go up', 'to rise' or 'appear'[728] as in *'jagad ālokya tat tādṛg udaktopaplavāplutam.*[729] With *āṅ* in the participial form it means 'mixed or in contact with' (*sampṛkta*) as in *rataklamaklānta-purārilakṣmīcalāṅgalekhākramaśīkarāktam.*[730] *Āṅ* is here evidently in the sense of *samantāt* (all round) and *ākta* has the sense of *samākta.*

√Bandh

With *anu*, this root has a number of prepositional uses. The use of the noun *anubandha*[731] in the sense of favourable or unfavourable conduct as understood by the commentator, is indeed striking. We do not come across this sense elsewhere in literature. Equally striking is the use of *anubadhnāti*[732] in the sense of forcing or compelling (*nirbandhayati*).

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√Dhā

The prepositions that generally occur with this root in the work are *sam*, *ā* (*ṅ*) , *sam* +*ā* (*ṅ*), *anu*+ *sam* and *anu* +*vi*. The most frequently used preposition, however, is *sam* +*ā* (*ṅ*) which occurs in the noun form of *samādhāna* in the sense of *dhyāna*, 'concentration' or *samādhi*, ' meditation'. With only *sam* also the root occurs. At one place it means 'to keep', 'to preserve a secret', etc.,[733] a very uncommon sense, while at another it means 'to keep in mind', 'have in view',[734] which again is very uncommon. Usually we have *abhi+sam+dhā* in the sense 'to intend', 'to have in view'. The omission of *abhi* in the present instance is quite peculiar.

With *anu* and *sam*, *dhā* occurs several times in the sense 'to think of'.[735] In the prose passage *śithilībhutavāsanaḥ kurvann api phalaṁ nānūsaṁdadhāti*[736] also it has nearly the same sense.

√Diś

Two prepositonal uses of this root attract special attention. One is *apadeśa* which has the rather unusual sense of 'the age predetermined (for a person)',[737] and the other is *vyapadeśya* which means 'worthy of special mention'.[738]

√Grah

Among the many prepositional uses of the root it is the two with *ud* that are worthy of note. In both these the form is *udgrāhita*. While in one: *parṇoṭajāgraviśrāntaśukodgrāhita-śāstradṛk*,[739] the meaning is 'uttered', 'pronounced', 'expressed' in the other: *vicāritam alaṁ śāstraṁ ciram udgrāhitaṁ mithaḥ*,[740] the meaning is 'thoroughly grasped', 'rightly understood. The suffix *ṇic* is here in *svārtha*.

√Han

With *ud*, *han* which has one of its primary meanings 'to move', comes to mean 'to move in an uncontrolled manner' , 'to

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jolt' , 'to strut' and thence 'to behave haughtily or insolently'. We have this sense in *andhānām uddhatir yeyaṁ sā dṛśyāyaiva jāyate*[741]. *Uddhati* means *auddhatya, ucchṛṅkhalatā*, 'unrestrained behaviour' and consequently 'audacity'.

With *parā* √*han* yields the sense of 'deformed', 'disfigured', 'stained' as in *śubhāśubhaprasaraparāhatākṛtau ..... manasi*[742], (vide the com.: *parāhata =malinīkṛta*). Elsewhere *parāhata* means 'contradicted', as in Amara *saṁkulakliṣṭe paraspara-parāhate. Parā* is antithetic to *āṅ* and means 'away', 'off' and implies 'separation'. This is crystal clear in the word *parāga* meaning (pollen) which separates from the flower and drops down (*parāgacchati*). Here awayness stands for thoroughness.

At two places in the *Yogavāsiṣṭha* is the use of *han* found with *upa*. In both these the past participle form of *upahata* is used. The meaning, however, differs in both. While at one place it means 'overpowered or under the impact of',[743] at another place it means, withered off' or 'fallen off' or 'disappeared'.[744]

√Hṛ

In the *Yogavāsiṣṭha* the largest number of prepositional uses are those found with *hṛ*. Of these too the use with *āṅ* (*ā*) far outnumber those with other prepositions. The very general and common meaning in which it is used is that of 'doing or accomplishing a thing.[745] *Hṛ* with *āṅ* is also used in a number of senses of 'acquiring', 'gathering', 'amassing'[746] (even without the concomitant *sam*); 'bringing in', 'effecting'[747], 'withdrawing unto oneself',[748] (even without the usually accompanying *prati*), 'earning',[749] 'enjoying', 'suffering', 'experiencing'[750], 'accepting'[751], 'taking away', 'snatching away', 'taking captive'.[752]

Food is the general acceptation of *āhāra*. Its verbal use, however, is rather unusual. This is found in the verse *nirvāsanaḥ śāntamanā vada vraja pibāhara*.[753] We have it again in the verse:

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devā ūcur ayaṁ devi upahārīkṛto 'mbike l
sārdhaṁ svaparivāreṇa śīghram āhriyatām iti ll[754]

Āhārya, kṛtya form of *āhṛ*, is found in two different senses in the *Yogavāsiṣṭha*, one, 'to be acquired'[755] and the other, 'the artificial aids to beauty like ornaments, unguents,[756] etc.

Upasaṁhāra is generally used for 'conclusion or denouement'. But the *Yogavāsiṣṭha* uses only *saṃhṛ* to convey this sense. Instead of saying *upasaṁharan* the author says only *saṁharan: saṁharan prastutaṁ vastu.*[757] Another meaning of *hṛ* with *sam* is exactly the same as is conveyed by it with *prati* and *āṅ*. *Pratyāhāra* means 'withdrawing unto oneself', and so does *saṁhāra*. We have this sense in the verbal use of the root in *sañjahāra bahiś cittaṁ sāyam arko ruciṁ yathā.*[758]

Hṛ with *sam*, *ud* and *āṅ* is found in the *Yogavāsiṣṭha* in the sense of 'proclaiming'. The context where the word is used in the work is the one where sage Vasiṣṭha is relating as to how he was given the name Vāta-Vasiṣṭha by the *Siddhas*: *Siddhair vātavasiṣṭhākhyas tair ahaṁ samudāhṛtaḥ.*[759] *Samudāhṛtaḥ* means *prakīrtitaḥ* or *ghoṣitaḥ*.

Saṃ + hṛ is used in the *Yogavāsiṣṭha* in the sense of 'withdrawing', as for example, *tapaḥ saṁhara.*[760] The more common sense, viz., 'destruction' is also to be met with in the above verse, for there the penance is said to be *saṁhāri* which means 'leading to destruction or total annihilation'.

With *sam* and *āṅ*, *hṛ* comes to have a number of different meanings among which mention may be made of 'doing or accomplishing'[761], 'collecting'[762], 'withdrawing'[763], 'amassing'[764] and 'stabilizing'.[765]

The twofold use of *abhi+ā+hṛ* is found in the *Yogavāsiṣṭha*. One, where the sense is 'to go about or to follow', (the routine course) as *nijam abhyāharan kramam*,[766] and the other, where the sense is 'to win over by gratification.[767]

The generally accepted sense of *upa+ hṛ*, viz., 'to offer', 'to present' or 'make a gift of' is ignored by the author. He uses it

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instead in the sense of 'doing', 'performing' in the verse: *prāptakarmā yathānyāyaṁ kāle kāle hy upāharat*,[768] where *karma* is understood. With an additional *ā̃ṅ*, he uses it in the sense 'to avail oneself of', 'to make use of', as in: *naṣṭaṁ naṣṭam upekṣasva prāptaṁ prāptam upāhara* (*upayuṅkṣva*).[769]

'Avoiding or doing away with' is the sense that *hṛ* yields with *ava* as in *ratiñ cāvaharet samam*.[770]

Saṁvyavahāra is 'mutual dealings'. This is the commonly accepted sense of the term but in the *Yogavāsiṣṭha* it is used in the sense of *vyavahāra*, *paribhāṣā*:

> *tena jātaṁ tato jātam itīyaṁ racanā girāmi*
> *śāstrasaṁvyavahārārthaṁ na rāma paramārthataḥ॥*[771]

√Jan

Ā (*ṅ*) does not mean in the *Yogavāsiṣṭha* 'to come out from', 'to be born of', in which sense it is found used in most of the Sanksrit works.[772] It means just the reverse. In the verse *anyā dhūmādim ājātā rāma jīvaparamparā*,[773] *ājātā* means 'having entered'. 'Entering' or *anupraveśa* is, therefore, the sense of *ā̃+jan* intended by the author.

√Kṛ

This root is found most frequently with *ā̃* (*ṅ*). Strangely enough, we do not meet with many prepositional uses of this root in the work though this is undoubtedly one of the most popular roots in Sanskrit used with a number of prepositions elsewhere.

The preposition *ā̃ṅ* has two senses, one of 'comprehension', 'pervasion' (*abhividhi*) and the other of 'slight' (*īṣat*). In both of these it is used with *kṛ* in the work, a combination quite rare elsewhere. In the former sense it is found in the verse: *jaṅgalaṁ janavicchedavibhaktaṁ kham ivākṛtam*.[774] (*ākṛtam=samantāt kṛtam*). In the latter sense it is found in the verse: *muktaś calitum ākartuṁ śaknoti na manāg api*,[775] where *ākartum=īṣat kartum*.

Further, with *ā̃* (*ṅ*) the root means 'to form'. In this sense it is found in numerous verses of the work. When *pari* too is

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coupled with *ān* the meaning undergoes a drastic change. The Kṛdanta word *paryākṛti* means 'of circular form'.[776] The other forms like *samākāra*, *vikāra* etc. are too well-known to be included in this study.

Kram

This root is found in the work with the prepositions *ā* (*ṅ*) and *sam ā* (*ṅ*). With *ā* (*ṅ*) it is more frequent while with *sam* + *ā* (*ṅ*) it is found but once. *Ā (ṅ)+kram* occurs in the work at least thrice. In two cases it means 'to overpower': '*jñānam tad upadiṣṭam ..... kintu dāhyam ākramya nocitam*'.[777]. (2) and *mānasenāpi karmaṇā yat kṛtenāpi jño nākramyate*[778]. In the third case it means 'to control', 'to restrain': *svendriyākramaṇaṁ vinā*,[779]. In its only single use *sam+ā+kram* means 'to overtake or to approach quickly':

tatas tena samākramya gṛhaṁ nītvā dinatrayam।
saṁsthāpya tava līlārtham ihānīto raghūdvaha ॥[780]

√Kṛṣ

Nikarṣaṇa from *kṛṣ* with *ni* is found twice in the work and in both the cases the meanings differ. While in one: *ākāśa karṣakaśa eva nikarśaṇaṁ te*,[781] it means 'rubbing (on the touchstone etc.)', in the other: *sarvāsu dikṣv aśanivarṣani-karṣaṇena*,[782] it means 'the destruction of the ramparts (*vapracchedana*)'.

√Kṣip

Kṣip with *ā* (*ṅ*) is used in the work, mostly in uncommon senses.[783] Thus, for example, *ākṣepa* is used in the sense of *saṅkoca*, 'small or limited form'. With *vāsanā* leaving, a person is said to become *apagatākṣepa*.[784] It means he leaves his limited self. *Ākṣepa* is thus used here as an equivalent of *saṁkṣepa*. This is peculiar. Ordinarily, *kṣip* with *ān* means 'to sketch out', 'to protrude', 'to assail', 'to intercept', 'to object to', 'to suggest'. *Ā* (*ṅ*) has nowhere the sense of *sam*.

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With *abhi*, *kṣip* occurs in the verse: *mahendro mantragarjābhir abhikṣipati garjataḥ*,[785] where it has the sense of 'reprimanding', 'chiding' (vide Comm. *abhikṣipati* = *bhartsayati*). Now *kṣip* alone means 'denunciation', 'condemnation', 'reproach'. *Abhi*, therefore, does not make much difference to its sense.

The use of *kṣip* with *prati* in the sense of 'throwing off' or 'casting off' is rare and unfamiliar. In *pratikṣipantaḥ saṁsāramihikāvaraṇāṁ vayam*,[786] we have precisely this very sense. Generally *pratikṣip* is used in the sense 'to reject', 'to repudiate' which is a mental act opposed to the physical one intended in the Text.

√Labh

Labh is used in the work with the prepositions *sam+ā(ṅ)*, *ā (ṅ)* and *vi+pra*. With *sam* and *ā (ṅ)* this has the senses of 'putting together', or 'mixing'[787] and 'sprinkling with or spraying with'.[788]

With the single preposition *ā* (*ṅ*) it has the sense of 'touch'[789] in the work. Generally we meet with this use in the Vedic literature. With *vi+pra*, *labh* means 'to deceive'. In this sense we meet with the noun form *vipralambha* in the work.[790]

√Līṅ

In the sense of 'weak and emaciated' occurs the word *avalīna* from *līṅ* with *ava*, in the verse *ālānam avalīnānāṁ vanyānām iva dantinām*.[791]

√Mṛj

'To wash off or 'to rub off' or consequently 'to remove' is the sense of *mṛj* when it is coupled with *apa*. The removal of inner or outer darkness by a person is said to be the *apamārjana* of it: *hārdaṁ bāhyaṁ ca timiram apamṛṣṭavatā tvayā*.[792] This is exactly the sense of the root when instead of *apa*, *pra* comes to be prefixed to it as can be seen from the verse:

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yat sambhṛtam anantena janmadoṣeṇa no malam।
tat pramṛṣṭaṁ tvayehādya hemnām iva havirbhujāll[793]

The sense of 'washing' is yielded by the participial form of *vinirmṛṣṭa* (*vi+nir+mṛj+ta*) in the verse *parasparavinir-mṛṣṭadaśadarśanadanturam.*[794] Here, the ten quarters are said to be washed by the waves of the ocean. Now, when a thing like a painting is washed off it loses its beauty and charm, its colours fade and it becomes indistinct and blurred. It is in this secondary sense of 'indistinct' or 'blurred' that we find *pronmṛṣṭa* (*pra+ud+mṛj+ta*) used in the *Yogavāsiṣṭha* verse:

varṣapronmṛṣṭacitrābhaṁ jagat paśyaty avāsanam.[795]

The author here says that a person bereft of *vāsanā* will see the whole universe like a painting washed off by *rain.* With the preposition *anu* coming before it as in '*mahārambhānumṛṣṭāni śūnyāni ca parasparam,*[796] √*mṛj* (*anu+mṛj+ta*) comes to mean 'to weigh'.

√Mṛś

This root is found in the *Yogavāsiṣṭha* with quite a few prepositions but the one with which it is coupled most frequently and conveys a large variety of senses is *parā.* Indeed, it is one of the most frequently repeated prepositional uses in the entire work. The popular sense of *parāmarśa* especially in modern times, is 'consultation'. But this is only one of its many senses. √*Mṛś* is read in the *Dhātupāṭha* in the sense 'to touch'. Then it comes to mean 'to touch mentally'; viz., 'to think'. This sense is generally expressed with the help of *parā. Parāmṛś* is used in this sense at a number of places in the *Yogavāsiṣṭha.*[797] Even with *parā* √*mṛś* is found used here as elsewhere in the primary sense, 'to touch', as we have it in *tāta cūtakadambāgraparāmarśasugandhayaḥ,*[798] and elsewhere.

The sense of 'rubbing off' (doing away with) is only a slight modification of 'touch', and we have this sense in the Text in *ajñānaṁ jñaptibodhena parāmṛṣṭaṁ praṇaśyati.*[799] From (physical) touch again the sense easily develops into that of

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'clash', as we have it in *parasparaparāmarśāt kuntādyāyudhapaṅktayaḥ*'.[800] As a matter of fact, it is a case of intensification of sense. Clash is strong contact, coming together impetuously or violently.

It is quite interesting that with *ā* (*ṅ*) too √*mṛś* is used in the Text in the sense of 'thinking' , 'reflecting': *agṛhītātmakaṁ saṁvidūhāmarśanasūcakam.*[801]

√Nam

In the *Dhātupāṭha* this root is assigned the meaning of *prahvībhāva*, 'inclination', 'bending down', 'bowing'. With *ā* (*ṅ*) however, it means 'to come'. We have its participial use in *paryantamaṇḍalādhīśamṛgayānatabṛṃhitaih.*[802] *Ānata* here means *āgata*, 'come', in which sense it is rare elsewhere. It may be noted that *āgata* is the variant reading for *ānata* of both the Text and the Commentary.

√Pad

With *sam* and *ā* (*ṅ*), this root is used in the verse: *svayambhūtvasamāpattau tathā dṛśyavyavasthitau,*[803] in the sense of 'becoming'. The 'coming into being' is again the sense of the word *samāpatti* in the verse: *cittāt sargasamāpattiḥ.*[804] This is one of the instances of the author's disregard of convention. Conventionally *samāpatti* means 'meeting', 'encounter', 'chance meeting', as in *samāpattidṛṣṭaḥ.*

In the verse *anyathopaprapadyeha kalpyate yadi kāraṇam,*[805] *upa+pra+pad* means 'to think or to take something in a particular sense', (*upaprapadya=gṛhītvā*). Here *upa* is in excess of requirement.

√Pat

It means 'to go' (*patḷ gatau*). But with *ni*, *pat* means 'to go down', 'to flow downward': *nipattyaivaikayā' kalpaṃ manobuddhyādivarjitāḥ.*[806]

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With the causal suffix it has the sense of 'falling to death'.[807] With an additional *sam*, it means in the noun form of *sannipāta* 'contact', 'association' (*saṁsparśa, saṁbandha*) as in '*vyapagatasukhaduḥkhasannipātaḥ*.[808]

Ā+pat is used in the work in noun-form in the sense of 'falling with a slight impact' as in *karaṭāpātavisphoṭā bhānty arthā vāsanādayaḥ*.[809] With *pra, pat* is used in the work in the noun form of *prapāta* in the sense of 'a place where water falls (from a mountain)' as in '*yathā prapātā payaso vicitrāḥ kaṇapaṅktayaḥ*'.[810] In this sense we have it in the *Raghuvaṁśa* (2.26) too but lexicographers record its sense of a steep (*aṭaṭa* or *bhṛgu*) only.

√Plu

Ā (*ṅ*) and *upa* are the two prepositions with which the uses of this root deserve notice. With *a* (*ṅ*) in the past participial form it has the sense of 'full of': *jadag ālokya tat tādṛg udaktopaplavāplutam*.[811] With *upa* in the noun form of *upaplava* it has here the unusual sense of *āplava* (or *āplāva*), flood. Commonly it means 'injury', 'damage', 'obstruction' or 'eclipse'.

√Rudh

This means 'to cover', 'to surround' (*āvaraṇa*). With *pari* it may mean 'to surround on all sides' (*pari=paritaḥ*, hence 'covering up'. This is precisely what *parirodha* means when it occurs in the *Yogavāsiṣṭha*: *ahambhāvanayābhāti tvamahaṁ-bhāvavarjitaḥ saṁsāracakravahanam ātmanaḥ parirodhayā*.[812] *Rudh* with *pari* is rarely used elsewhere. It is the ego (*ahaṁbhāvanā*) which is a cover (*parirodha*) for the soul (*ātman*).

With *upa, rudh* yields the rather interesting sense of 'entreating' or 'urging' in (*līlāpakṣiṣu*) *bhojanārthaṁ vadhūlokam uparundhatsv anāratam*.[813]

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√Ruh

With *ava* this root means 'to climb down'. But *avaropitaḥ*[814], the causal participial form of it, means 'pulled out or taken out', (*utkhāya nirastaḥ*).

√Ruh with *sam* is very popular in the sense of 'healing' or 'becoming whole' (said of a wound). In the present work too, we meet with that sense:

saṁrohatīṣaṇāviddhaṁ yathā paraśunā'gninā।
na tu jñānāgninirdagdhaṁ prabodhaviśadaṁ manaḥ॥[815]

√Sad

This root (of the Tenth Conjugation) with *ā* (*ṅ*) means 'to get', 'to procure', 'to overtake', but as in other works so here it is used in the sense of 'destroying' as in *asau devān āsādayiṣyati.*[816] May be, the author is using here the *√ṣadlṛ* of the First Conjugation with the causal suffix, which has one of its senses, 'to perish'. But in that sense, we have usually the prefix *ava* or *ud.*

√Sañj

This root with *sam* and *ā* (*ṅ*) gives us the word *samāsaṅga* which occurs in the work at least four times and every time it is used it yields the same sense, viz., 'contact', 'union'. The combination of *sam* with *āṅ* in the case of this root is rare.

√Sidh

This root in the First Conjugation means 'to go'. *Utsedha* ordinarily means 'height', 'altitude' but in the present work it means 'to go', (to shoot up) by virtue of growth.[817] It may be observed here that this is too literal a meaning of the word: *ud=up, sedha=going* and is quite uncommon.

√Sṛj

The word *visarga* from *sṛj* with *vi* is used in the *Yogavāsiṣṭha* not in the popular sense of 'emission', 'release', or 'sending away', but in rather peculiar and unfamiliar sense of 'absence of

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creation', *vi* standing for *vigama* or *viparyaya* as in *ābhāte eva bhāte 'smin kṛcchrāt sarge visargatā*.[818]

√Sthā

This root is most frequently used in the work with *sam* which generally does not add to the sense, e.g., *saṁsthiti* in the work is often used in the sense of *sthiti* itself. But sometimes *sam+sthā* does yield different meanings. In the noun form of *saṁsthāna* it means 'a posture' at one place[819] and 'arrangement (of the seats of the limbs of the body)' at another.[820] In the participial form it means 'firmly planted', 'deeprooted'.[821]

In the expression *samāsthitaḥ* in the verse *sa eṣa kundadantākhyo dvijaḥ pārśve samāsthitaḥ*[822], the prepositions *sam* and *ā* (*ṅ*) do not add at all to the sense of the root, *samāsthitaḥ* simply meaning *sthitaḥ*, 'present'. Elsewhere in literature, *sam+ā+sthā* means 'to resort to', 'to assume', 'to hold (an opinion)' etc.

With *sam* and *adhi*, *sthā* is used in the work in the sense of 'to stand at the head of', 'to supervise':

> *jivanmuktamanā mānyo viśvāmitro'py ayaṁ prabhuṁ*
> *vedoktāṁ makhanirmāṇakriyāṁ samadhitiṣṭhati*॥[823]

Here *sam* is redundant. *Adhi* alone precedes the root ordinarily. In the verse: *kālaḥ kriyā ca bhuvanaṁ bhavanaṁ cirāya nāmādhitiṣṭhata ivopavanaṁ vikāsi*,[824] it is used with *adhi* alone (without *sam*), the sense being that of 'looking after or protecting', which is kindred to the sense of 'supervising' noted above.

A (*ṅ*) with *sthā* gives the sense of 'existence', *sattā*, as in *itthaṁ gatāsthitir iyaṁ kila rāmabhadra*.[825]

With *ni* √*sthā* is used in the work in the sense of 'to be in proper order', as *sargāḥ punar anye tv anitṣṭhitāḥ*.[826]

With *vi+ud*, *sthā* comes to mean 'to get up', 'to rise from *samādhi*' as in *tathaiva vyavahāro'pi vyutthāne me bhaviṣyati*.[827] With *abhi*, *sthā* undergoes no change in sense. In *ātmany evābhitiṣṭhati*,[828] *abhitiṣṭhati* is synonymous with *tiṣṭhati*. This is

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confirmed by the expression *svātmany eva hi tiṣṭhati* in the immediately preceding verse.

Sthā with *pari* is uncommon in the verbal form, though we have the verbal derivative, *paritiṣṭhati*. The *Yogavāsiṣṭha* reads:

rajorūpo hi saṁkalpo lokasaṁvyavahāravān।
paritiṣṭhati saṁsāraputradārānurañjitaḥ॥ [829]

Here *pari* means 'pervasion', as elsewhere.

√Viś

The Text gives us a rather unfamiliar use of this root in *viviśanti*[830] in the sense of *praviśanti*.

The use of *ā* (*ṅ*)+ *viś*, 'to insist', is also rare.[831]

√Vṛjī

Generally this root with *āṅ* means *ānukūlyasampādana*, 'to win over', 'to captivate', 'to make one inclined in one's favour', but here it means 'permission' (vide com. *āvarjanam=anujñā*).[832]

√Vṛt

Āvarta from √*vṛt* is ordinarily used in Sanskrit in the sense of 'whirlpool'. The *Amarakoṣa* says *āvarto 'mbhasāṁ bhramaḥ*'.[833] But the *Yogavāsiṣṭha* assigns to it other senses too which are at once peculiar and striking. Thus, it uses it in the various senses of 'circular movement', apart from its use in the popular sense of 'whirlpool' in one and the same verse,[834] 'water-mill'[835] and 'time'.[836] The basic sense of movement or circular movement is present in the sense of 'rolling' that the cognate expression *āvṛti has* in the work.[837] Just as with *āvarta* so with *vivarta*. It too has been used in the various senses of 'movement',[838] 'circular movement'[839] and 'unreal change'[840] which are, however, not uncommon. Certainly uncommon is the sense of 'destruction' or 'ruination' which the participial form *vivṛtta* yields.[841]

With *abhi*, *vṛt* yields the rather interesting sense of passage (of time) as in *abhyavartata vai kālo rtusaṁvatsarātmakaḥ*.[842]

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With *vi+ā(ṅ)*, *vṛt* yields the sense of 'going round and round' as in *saṁśayaḥ ..... hṛdi vyāvartate lolaḥ kallola iva sāgare.*[843] This is rather exceptional, for, generally we come across *vi+ā+vṛt* in literature in the sense of 'turning away from,' cf. *viṣayavyāvṛttakautūhalaḥ.*[844] With *vi+pari* too it has the same sense.[845]

Pari+vi+vṛt (used in the context of the battle of gods and demons)[846] has the sense of 'to turn back and to come up again', 'the strategy of retreat and advancement'.

√Yā

The root *yā* is used here coupled with three prepositions *su*, *abhi* and *ā* (*ṅ*) which is quite peculiar and easily catches the eye: *Cūḍālā rājakāryāṇi kṛtvā svabhyāyayau punaḥ.*[847] None of the prepositions is superfluous here. As pointed out elsewhere *ā* (*ṅ*) and *abhi* have the sense of *ābhimukhya* or 'this side' while *su* has a different sense of *suṣṭhu* or 'well' or 'with ease'. *Svabhyāyayau*, therefore, means 'came that side comfortably.'

In the verse *yad yad rāghava saṁyāti mahājanasaparyayā dinam*[848] *saṁyāti* merely gives the sense of passing. In the *Gītā*, *saṁyati* has the sense of 'passing onto', as in *tathā śarīrāṇi vihāya jīrṇāny anyāni saṁyāti navāni dehī.*[849] But it is worthy of note that *saṁyātrā* has the specific sense of 'voyage' and does not mean 'journey or travel' in general as *yātrā* does.

√Yuj

With *ā* (*ṅ*), this root is used here in the sense 'to make use of' (*upayoga*). We have it in the verse *rasātalarasāyogāt tṛṇagulmalatādayaḥ janayanti yad ākāram.*[850] With additional *sam* it has the sense of 'contact' or 'union'. The word *samāyoga* is used here several times, and every time the sense is that of *saṁyoga*, 'contact or union.'

draṣṭṛdṛśyasamāyogāt[851]

dehātmanoḥ samāyogāt[852]

prāṇāpānasamāyogasamayam[853]

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1. *kāvyaṁ rasamayaṁ cāru dṛṣṭāntaiḥ pratipāditam*, II. 18.33.
2. See the Author's (1) Un-Pāṇinian Forms in the Yogavāsiṣṭha, *Vishveshvaranand Indological Journal*, Hoshiarpur, Vol. I, part (ii), September, 1963. (2) *Prepositional Verbs in the Yogavāsiṣṭha*, paper read during the Golden Jubilee Celebrations of the *All India Sanskrit Sahitya Sammelan*, Delhi, 1966.
3. V. 61.5 Literally the word means growing on the body which on the face of it could be anything. Amara reads *tanūruha* in the sense of feather and hair (*loman*).
4. VI (ii) 127.27. The Commentary *Tātparyaprakāśa* (TP) explains it as *sākṣāt*.
5. VI (i) 15.16.
6. VI (i) 45.12.
7. VI (ii) 180.15. *aṣṭhī* means a big knot (*granthi*), *aṣṭhīla* then would be possessing the knot or knotty.
8. VI (i) 7.7.
9. II. 18.49.
10. VI (ii). 73.43.
11. VI (ii). 137.19.
12. VI (ii). 127.16.
13. VI (ii).4.47 The word is formed from the *Kṛdanta* form *bhramī* from √*bhram* with the feminine suffix *ī* (*nīṣ*). Its more well-known meaning is 'whirlpool or dizziness'.
14. IV.54.37 *taṇḍulasya yathā carma*. Ordinarily it means skin or hide. The present sense seems to be inspired by similarity: *carma iva carma, aupamikaḥ prayogaḥ*. Skin protects the body. Husk protects the grain. What skin is to the body, husk is to paddy.
15. III.107.9. The word is found in Hindi and some other vernaculars in the form *iṇḍu* or *īṇḍvā* or *innu* or *binnu*. Sanskrit also has a word *iṇḍva* meaning covering for hands to protect them when removing the *ukhā* fire. In sound the Hindi *iṇḍu* and *iṇḍā* conform more to Sanskrit *iṇḍva* but in meaning they conform more to *ceṇḍaka* of the *Yogavāsiṣṭha*. As *ceṇḍaka* has not been found elsewhere it is nothing but a Desi word accepted into Sanskrit.
16. III.49.41. The term is well-known in texts on dramaturgy.
17. V.48.8.

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18. VI(ii). 44.34 From the word *darada*, poison.
19. VI(i).92.25. It is a technical term.
20. VI(ii).92.25. It is difficult to identify it.
21. IV.27.1. Ordinarily it means pit or depression. The present usage seems to be inspired by similarity, *garta iva gartaḥ, aupamikaḥ prayogaḥ*. Wounds are depressions on the body.
22. IV.49.4.
23. III.27.39.
24. VI(i)61.19.
25. VI (ii).76.9.
26. V.47.20. Vide the commentary (TP.): *i iti khalvarthe nipātaḥ*.
27. IV.11.70. The reading is doubtful. Some Mss. read *cañculaka* which would signify a kind of a bird.
28. VI (ii).114.9. It normally means war or battle, *yuddha*. From this the author seems to extend it to cover the sense of one who engages himself in war, battle, a *yoddhṛ*, a soldier or a warrior. Grammatically the word could be formed with the addition of the Taddhita suffix *ac: janyam asyāstīti janyaḥ*.
29. III.38.5. Probably it has the same meaning as Sanskrit *kakṣa* which would have become *kaccha* in Prakrit and in course of time was accepted back in Sanskrit. Monier-Williams puts forward the above conjecture in the context of another meaning of the word, viz., the edge of lower garment. The same can be put forward, as done above, in the case of the meaning 'armpit' too.
30. VI(i).85.17.
31. VI(ii).36.22.
32. VI(i).15.13.
33. V.14.15;VI(ii).137.11
34. VI(ii).111.4. Though its presence could be detected in words like *kaśmala*, as an independent word it is rare.
35. VI(i).44.8. Formed from *kāla*, the word is taken in the literal sense. *Kālikā* would then mean darkness which symbolizes ignorance. Hence it could mean ignorance.
36. III.104.30; VI(ii).96.31. The commentary (TP.) explains it *mithyākautukakrīḍā*.
37. III.70.42. This meaning is restricted to lexicons only. The word popularly means a scar. Since the hollow in a tree can well be taken as a scar on it, *kiṇa* is used to denote it. The usage, in line with many others of the kind in the work, is, in all probability inspired by similarity: *kiṇa iva kiṇaḥ, aupamikaḥ prayogaḥ*.

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38. VI(ii).97.39
39. IV.59.33
40. IV.18.8.
41. VI(ii).168.31.
42. V.54.3. Vide commentary (TP.): *lambamānajihvākāraṁ loham.* Most probably this use too is inspired by similarity: *lāṅgūlam iva lāṅgūlam; aupamikaḥ prayogaḥ*; it looks like a tail. Hence it is *lāṅgūla.*
43. III.70.45. Most likely this use is inspired by the literal meaning of the underlying *likh* which is 'to scratch, to scrape'.
44. III.38.39. *Matha* here has the sense of *unmathita.*
45. III.122.56. It is interesting that in sound and sense the word is nearest to English 'mist'.
46. VI(ii).115.23.
47. VI(i).92.37. The meaning of it listed in lexicons is 'a vine, a bunch of grapes'. In the present work, however, it seems to preserve the sense of the base word *mṛdu.*
48. VI(ii).24.8.
49. VI(ii).180.24.
50. III.19.8.
51. III.41.8.
52. IV.21.40 *Paṭala* is a kind of disease: a film over the eyes, cataract.
53. V.34.103. The word occurs in the context of *dṛṣṭi*, 'sight'.
54. VI(ii).120.13. Formed probably on the analogy of *jaṭāla.* IV.8.7; IV.59.18 or *śirāla*, VI(ii).81.8.
55. V.61.33 Since the Kalpalatā is always having fruits on it, hence the name *phalinī* for it.
56. III.38.32.
57. VI(ii).115.30. The word means the same as *pīta.*
58. VI(i).7.13. Kṣīrasvāmin takes it as a creeper which cures poison, *pratīpaviṣasya agadatvāt*, vide his comment on *Amara*, II.4.99.
59. VI(i).50.17. The term has been defined by the author himself as *eṣa eva svabhāvātmā janaiḥ puryaṣṭakaṁ smṛtaḥ.*
60. V.44.27.; V.46.9. The known word for 'bee' in Sanskrit is *dvirepha* which is inspired, as the linguisticians would have us believe, by the word *bhramara* which has two *rephas* or *'r'* sounds in it. May be, the *Yogavāsiṣṭha repha* is a short form for this. The sense of 'the wings of a bee' may be an extension of the first meaning.

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61. VI.(i).101.40
62. VI(ii).59.5. The usage restricts the word to the grammarian, *vaiyākaraṇa*. The nearest meaning to the one of the text could be the one noticed by Monier-Williams on the authority of the Wörterbuch which is 'relating to sounds or words'. This meaning is, however, not warranted by Pāṇini.
63. V.80.5. The commentary (TP.) explains the word as *samyak khyānam = prakāśaḥ*.
64. VI(ii).140.18.
65. III.108.18. The word occurs in the compound *sāranigīrṇa*, swallowed wholly or completely, a very new meaning indeed. From this *sāra* may be traced the Hindi *sārā*.
66. V.89.29
67. III.106.25.
68. VI(i).93.18.
69. V.74.18;20 VI (ii) 92.3. VI (ii) 76.9
70. III.59.8.
71. VI(ii).128.8.
72. V.28.16. Generally √*vaci* is used in the sense 'to read out (letter, passage, etc)'. The causal sense, 'to make to speak' is rather unusual.
73. VI(ii).120.25. *Vāstu* is common enough. *Ka* is a Prakritic suffix.
74. VI(i).81.34.
75. VI(ii).198.29.
76. III.46.26. Vide the commentary (TP.) *Yamārādhanayātrotsavaḥ*.
77. VI(ii).134.22.
78. V.82.1
79. VI(ii).24.16.
80. VI(ii).115.42.
81. V. 68.51.
82. IV..49.4.
83. III.28.40.
84. V.89.28.
85. IV.54.8 Amara reads *mātuliṅgaka*.
86. V(i).15.22.
87. V.51.35.
88. IV.32.20.
89. VI(i).131.42.
90. VI(i).30.102.
91. ibid.

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92. III.71.32.
93. VI(i).8.18.
94. VI(ii). 99.5.
95. IV.55.23.
96. VI(i).7.4.
97. V.45.77.
98. VI.84.34. Vide the commentary (TP.) *bhūtagraho bhūtamaṇḍalākhyo deśaviśeṣaḥ.*
99. V.45.25.
100. VI(i) 22.16.
101. VI.35.44. Since crystal is of superior quality, the author would have his word convey it.
102. V.45.28.
103. V. 74.13. For Meru the author coins the words *amaraśailendra* and *devācala* which mean the mountains of the gods. Here also general words are taken to convey a particular thing, the mount Meru, probably because of its being the favourite resort of the *devas*.
104. VI(ii).7.15.
105. VI(ii).16.7.
106. V.53.30. It is a mere word play. The author has coined his own word. *Sūrya* has a number of synonyms. *Arka* is one of them. He has substituted it by just that to give a new look to the word.
107. VI(i).128.83. The coinage has a peculiar construction. The commentary (TP.) explains it as *asatsamāḥ kāyante kīryante iti* (*asat*+*sa*(=*sama*) + *ka* (= √*kai* 'to say', 'to speak', *śabda*).
108. V.58.13. It is a descriptive word. The idea of Śukra is sought to be conveyed by mentioning him as the preceptor of Asuras that he is. The use of *deśika* here is rather interesting. It is more prevalent in the South.
109 IV.47.79. Literally the word means the wind that scatters debris. Since it is so fierce that it would uproot everything and would reduce it to debris, the author uses the word in the sense of *pralaya-vāyu*.
110. VI(ii).14.3. Literally it means one who drinks ghee, an obvious reference to the oblations of ghee poured into the fire for deities.
111. VI(ii). 196.17. The formative explanation of the word could be: *bhavena carituṁ śīlaṁ yasya*. Here *bhava* is derived from √*bhū* (*prāptau*) 'to obtain'. Those who are used to keeping themselves

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up with whatever little they get. The Commentary (TP.) rightly explains it as: *prāptānnabhakṣaṇaśīla.*

112. VI(ii).209.11. *Dhātu* here means the same as in Āyurveda, the humour.
113. VI.(ii).116.22. Literally it means that which makes a cobweb.
114. VI(ii). 97.39. Literally it would mean one who tosses or shakes off. Since this action is connected in the mind of the author with the winnow-basket, the word is used in the sense of 'a winnower'.
115. III.73.11.
116. VI(i).23.32.
117. VI(ii). 186.37. It is a descriptive word. Literally it means 'the place which causes the illusion of water in a desert'. This is what mirage is.
118. V.52.3. Literally it means that which causes the clouds, *meghān vidadhāti.* Since it is Indra who is god of rain and thunder, it is taken to signify Indra.
119. III.107.46. This is a rather crude word meaning literally, one 'with a greedy penis'. Figuratively it would mean 'one given to sexual pleasures'.
120. IV.7.22. Used in place of the more popular *anaṅga.*
121. VI(ii).198.33. This also is a general word conveying a particular thing. Literally it means white mountain. In the text it stands for Kailāsa because of its perpetual association with snow and consequently the white colour.
122. IV.6.14. Literally it means that which makes the clothes fragrant: *paṭān vāsayati.*
123. VI(i).7.43.
124. IV.35.34.
125. VI(ii).129.14.
126. V.47.20. The word has a peculiar construction. The commentary (TP.) explains it as: *ṛtūnām ṛtutvaṁ minoti paricchinatti iti ṛtutvamaḥ.* The word is descriptive of one of the functions of the Sun.
127. VI(ii).213.21.
128. V.67.45. This is also a coinage after the manner of *abhijātopala,* already noticed.
129. VI(i).82.10. TP. explains the word as: *tantrībhāro bhastrārūpaś carmaviśeṣaḥ.*
130. VI(i).2.2. Since the Sun causes heat: *tāpayati,* it is designated by that name. This replaces the usual *tapana.*

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131. VI(i).52.5. Literally it means '(the apprearance of) river in heat'. A very imaginative word for mirage indeed!
132. VI(ii).83.5. *Rut* here is from √*ru* 'to give out sound', *śabda*. Fire is *taptakāñcanarut* for while burning it gives out sound like the one given out by the heated gold, vide the Commentary (TP.): *tapatakāñcanam iva rauti dhvanatīti*.
133. VI.(ii).145.31. It is a good instance of a descriptive word. *Tuhina* is frost, mist or cold. The one whose *āhāra*, food is *tuhināhāra*, i.e. fire.
134. VI(i).68.37. Lit. one possessing wool. Like many other analogical formations, it is formed on the analogy of *ahaṁyu, śubhaṁyu* for which there is express sanction of the suffix *yus* by Pāṇini: *ahaṁśubhayor yus*.(5.2.140)
135. III.107.29. Monier Williams notices the word, though tracing it to lexicons only, but gives an altogether different meaning of the black species of Tulasī or holy basil. The present coinage is composed of two parts: *vana* and *la*, the possessive suffix *lac*. Literally it means that which has water. Cp. *abbhra, jaladhara*. *Vana* is one of the synonyms of water listed by Amara.
136. VI(ii).108.24. This is to be analysed as *varasya kalpanam*. *Kalpana* is *kriyā*, hence, *satkriyā*.
137. VI(ii).6.32. Literally it means that which moves in the sky.
138. IV.59.14.
139. V.79.11.
140. VI (ii). 130.22.
141. IV.24.11.
142. VI (ii) 158.18.
143. IV.24.11.
144. V.71.55.
145. VI (ii) 5.9.
146. *Mahābhāṣya*. ed. Keilhorn. Vol.II, p.138.
147. The *Yogavāsiṣṭha* gives us another interesting information in the context of the word *vaidūrya*, i.e., that *vaidūrya* or cats eye gem comes into being when the clouds appear in the sky. The drops of rain transform the oyster shells into pearls.
148. III.69.9.
149. IV. 34.44.
150. V. 43.6.
151. VI (i). 47.21.
152. VI (ii). 143.37

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153. VI (ii). 74.25
154. VI (ii). 140.39
155. VI (ii).155.18
156. III. 50.10
157. VI (ii). 75.29
158. VI (ii). 75.30
159. VI (ii). 62.30
160. VI (ii). 71.13.
161. V. 54.87
162. VI (ii).75.28-29.
163. III. 100.26.
164. IV. 33.70; 54.36; 62.17-18; V. 24.9; 60; 43.2; 43.3; 92.3.
165. VI (i). 74.22.
166. VI. (i) 74.22.
167. V. 43.32.
168. See Kṣīrasvāmin on Amara 2.4.33. According to Amara, however, *sahakāra* is a particular species of the mango tree which has an extremely sweet smell.
169. Cf. Prakrit *gumagumā* 'to hum'.
170. III. 33.7.
171. III.33.26
172. III. 34.37. It is a typical poetical approach of the author. It seems that with *cāmarī* only the repetitive aspects of *cāmarī* movements were enough for the poet to give the sense of *gharghara*.
173. III. 48.12.
174. III. 48.80.
175. VI (ii)64.23.
176. VI (ii)76.7.
177. VI (ii)77.25.
178. VI (ii).77.33.
179. VI (ii).78.13.
180. VI (ii)78.22.
181. VI (ii)78.22.
182. VI (ii).113.18.
183. VI (ii)64.23.
184. VI (ii).134.13.
185. VI (ii).60.17.
186. VI (ii).60.19.
187. IV. 26.58.
188. VI (ii). 66.12.

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189. *sasurāsurabhūtaughamaśakāhitaghuṅghumam,* VI.(ii).13.7,
lokāntareṣu saṅghena devāsuranaroragāḥ।
udumbareṣu maśakā iva ghuṅghumitāḥ sthitāḥ॥ III.85.29.
190. *udyānadolāvilasallalanāgeyaghuṅghumaḥ,* IV.48,12
191. *lokālokādrirasanāraṇadarṇavaghuṅghumā,* III.85.22.
ghananirghātanirghoṣabhīṣaṇārṇavaghuṅghumāt,
na bhītā bhūbhṛtas tatra, VI(ii)122.17;
śaṅkharāśiviśadvātaśabdatarjitaghuṅghumān.
(*athārṇavāṁs te dadṛśuḥ*), VI(ii)113.17.
192. *vyomāpi ghuṅghumam alaṅghyam alaṁcakāra,* VI (ii) 133.16.
193. *kānanopāntanagarīghuṅghumākarṇanecchayā,* V (ii) 55.23.
194. *dhārādharadharārandhrapratiśrudghanaghuṅghumā,*
jagaddehaguhāsīd, VI (ii).112.13.
195. VI (ii)145.36.
196. VI. (ii) 139.56.
197. VI (ii) 81.67.
198. VI (ii) 145.43.
199. VI (ii) 81.53.
200. *āsan kṣveḍākurākṣasyo jvālājālojjvalordhvajāḥ।*
bhamadbhamiti bhāṅkārair bhīṣaṇair bhūribhasmabhiḥ, VI(ii).
75.32.
201. ibid., (*bhāṅkārā bhīṣāṇā ravāḥ*)
202. *anyonyam āvalayatām aho buḍabuḍāravaḥ* VI(ii). 139.61.
203. *kaṭucaṅkāracītkārakreṅkāraparipīvaraḥ* (*caturaṅgo balaughaḥ*), VI (iii). 111.37.
204. *jalaiś calacalāyantī suṣirānekaraṁdhrikā,* VI (ii). 74.11.
205. *āpaś calacalāyante vahanti vyomni vāyavaḥ,* VI (ii). 66.4.
206. *nirhrādakāribhir vātair vahacchapachapāravam,* VI (ii). 112.24.
207. *cīcīkūcītivacanā viharanti vihaṅgamāḥ,* III. 136.38.
208. *citir eve cirāyedaṁ cittaṁ cimacimāyate,* VI (ii). 148.16.
209. *piṣṭo raso'sya niryāti raktaṁ culaculāravaiḥ.* III. 50.34.
210. *tāvan mattanayo'yam ity aviratam drāṅkārabhīmāravair*
dhvāṅkṣeṇopavane nipatya nabhasaḥ sarve kṛtā nīrasāḥ,
VI (ii). 116.76.
211. *dhvanatkaṇakaṇāśabdo madhyalakṣitaṭāṁkṛtiḥ,* III. 33.6.
212. *kvacid dhuṅkārakāṅkārair aṅgāranikarān karaiḥ,*
kiṅkarair vikiraty arkaḥ VI (ii). 115.31.
213. *pātair utpātavahnyabhrakavatkarakarair ghanaḥ,* VI (ii). 150.45.
214. *khadakhadaravasaṁvahaccharaugham,* III. 46.31.
215. *cañcvagre khañjarīṭasya kīṭaḥ kiṭakiṭāyate,* VI(ii). 118.11.

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216. *gartamārutakrāṅkārabhīmadāvāgnivalganam,* III. 108.28.
217. *dvijaiḥ kucakucaiḥ kūjatsvalīlāśvabhrakacchakam,* III. 28.24.
218. *mahākuhakuhāśabdaṁ kvathatsaptābdhimaṇḍalam* (*dvādaśādityagaṇam*), VI (ii) 75.14.
219. *kūjatkuñjakaṭhoragahvaranadīkvatkāravatkīcakastambhāḍambaramūkamaukulikulaḥ krauñcācalo' yaṁ giriḥ,* VI (ii). 115.11.
220. *daṇḍāhateva bhujagī samunnativivartinī।*
āvartaphalamāleva nityaṁ salasalāyate॥ VI (i). 81.65.
221. *sa suparṇaghanopāttaṁ sarpaughaṁ bhūprapūrakam।*
kaṣṭaṁ śalaśalāyantam agastya iva vāridhim ॥ III. 48.35.
222. *śāmyacchamaśamāśabaśataśākhahutāśanam,* VI (ii). 77.37.
223. *pravahatkhaḍgasītkārajvalatkaṇasaṇadhvaniḥ,* III. 33.14.
224. *āśāḥ śanaśanāśabdaiḥ puruṣaiś ca śivārciṣām,* VI. (ii). 75.31.
225. *vahacchavaśavāśabdaṁ niryayur dhanurambudāt,* III. 48.13.
226. *ime śukaśukāyante vindhyakandaravāyavaḥ,* VI. (ii). 114.34.
227. *śaṅkuśaṅkitasūtkārakāśiśūlaśilāśataṁ,* III. 50.15.
228. *ṭakaṭakitāravasampatadbhuṣuṇḍi,* III. 46.31.
229. *kasyāyaṁ madhur ity atas tava tavety uktaṁ tvaroccais taroḥ,* VI (ii) 116.78.
230. *mahārṇavamahāvartavṛttidhūmavivartanam।*
nīlajvālālavollāsahelāṭimaṭimāraṭi॥ VI (ii) 77.2-3.
231. *timitimivad raṇam āsa dustaraṁ tat,* III. 46.3
232. III.49.7.
233. III. 43.27. The commentator of the *Yogavāsiṣṭha* gives us a verse wherein these words (*ḍātkāra, bhāṅkāra* and *utkāra*) are found precisely defined:
niḥśvāsaśabdāḥ sūtkārā ḍātkārā luṇṭhanāravāḥ।
bhāṅkārā bhīṣaṇāḥ śabdā utkārā udhhatā ravāḥ॥
That this definition is very general can be seen from the word *sūtkāra* itself. As noted earlier, this word has been used in the *Yogavāsiṣṭha* even for the whizzing of a *śaṅku*. Similarly, *ḍātkāra* which has been defined in the verse above as the hullabaloo associatied with robbery has also been used by our author together with *ātkāra*, another onomatopoeic word, in the sense of confused noise on account of a house nettled in conflagration. Here there is no sense of *luṇṭhana* or robbery although it might have been associated with *luṇṭhana* originally, for it is this association only which has given *ḍākā*, the Hindi derivative of it, the sense of *luṇṭhana* or robbery.
234. *anyonyam āvalayatām aho buḍabuḍāravaḥ।*
śrūyate devadaityānāṁ svastrīhalahalākulaḥ॥ VI (ii) 139.61.

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235. *kaṭucaṅkāracītkārakreṅkrāraparipīvaraḥ,* VI (ii) 111.37.
236. *jayamaṅgalapuṇyāhaghoṣaghuṅghumaghargharam,* III. 59.4.
237. *ucchaladdīrgharutkāraiś chamacchamamayātmakaiḥ* (cf. Prakrit *chamachamai*), VI (ii) 77.4.
238. *vahacchavaśavāśabdabhūribhāṅkārabhīṣaṇam,* IV. 26.35.
239. *pravahatkhaḍgasītkārajvalatkaṇasaṇadhvaniḥ,* III. 33.14.
240. VI. (ii). 148.16.
241. VI (i) 98.15; VI (i) 99.8; VI (ii) 173.15,31; VI (ii) 175.22, 35; VI (ii) 184.11; VI (ii) 191.18; VI (ii) 213.18.
242. VI (ii) 130.7.
243. VI (ii) 66.4.
244. VI (ii) 114.34.
245. VI (ii) 24.11.
246. VI (ii) 130.7.
247. VI (ii) 74.12.
248. VI (ii) 137.15.
249. VI (ii) 90.10.
250. VI (ii) 77.49.
251. VI (ii) 75.31.
252. III. 48.13.
253. III. 32.24.
254. III. 43.23.
255. III. 39.12; VI (ii). 75.22.
256. III. 43.45.
257. VI (ii) 111.3.
258. III. 39.12.
259. VI (ii) 81.53.
260. III. 43.23.
261. *kacajjhaṇajhaṇadhvani,* VI. (ii). 134.7.
262. *jvalatkaṇasaṇadhvaniḥ,* III. 23.14.
263. *praśemur atha hetīṣu prodyatkaṭakaṭāravāḥ,* III. 46.19.
264. *sphuratkaṭakaṭāṭopacaṭatpattanamaṇḍalam,* VI. (ii). 75.16.
265. *sphuṭaccaṭacaṭāsphoṭaiḥ,* VI (ii). 111.6.
266. *udyadgulugulodaram,* VI. (ii).111.13.
267. *vahacchavaśavāśabdaṁ niryayur dhanurambudāt,* III. 48.13.
268. *pravahatkhaḍgasītkāra,* III. 33.14.
269. *valadgulugulārava*.....VI(ii). 139.38.
270. *khe vaṭatketupaṭṭāṭṭa*..... VI(ii). 110.12.
271. III. 32.14.
272. III. 33.13.

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273. VI (ii) 71.33.
274. VI (ii) 110.12.
275. VI (ii) 110.15.
276. III.27.47.
277. VI(ii).113.32.
278. VI(ii).120.2.
279. VI(ii).113.16.
280. VI(ii)71.48.
281. III.50.26. Ordinarily it denotes a specie of plants.
282. III.106.35.
283. VI(ii).137.14.
284. VI(i).107.22.
285. VI(ii).102.57.
286. III.38.3.
287. III.108.17.; IV.44.34.
288. VI(ii).122.13.
289. I.18.28.
290. V.46.8; VI(i).14.22; VI(ii).15.5; VI(ii).183.11.
291. VI(ii).17.34.
292. VI(i).29.90
293. VI (i) 107.22; VI (ii). 102.57.
294. VI (ii) 11.11.
295. VI. 53.9; VI (ii) 127.20.
296. VI (ii) 122.13.
297. VI (ii) 17.3.
298. VI (i) 29.90.
299. V. 46.8; 47.58; VI (i). 14.22; VI (ii). 111.3; 151.5; 183.1.
300. VI(ii).117.5. The word is still very much in use in India in Hindi and other languages.
301. As Dr. P. B. Pandit would have it.
302. As Dr. Sukumar sen would havt it
303. V. 47. 64.
304. VI (ii) 140.24.
305. VI (i) 4.11, VI (i). 40.15.
306. VI (ii) 3.34.
307. VI (i) 82.4.
308. IV. 29.16.
309. V. 36.9.
310. V. 35.46.
311. V. 48.10.

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312. V. 70.8.
313. V. 67.45.
314. V. 63.12.
315. *athavā pūrvapadalopo'tra draṣṭavyaḥ, atyantasiddhaḥ siddha iti. tad yathā devadatto dattaḥ, satyambhāmā bhāmeti* -under *siddhe śabdārthasambandhe* in Paspaśāhnika.
For the history of words, a study of such forms is particularly interesting. The writer of these lines has noticed a few of such forms from the *Rāmāyaṇa* in his *The Rāmāyaṇa- A Linguistic Study*, Munshi Ram Manohar Lal, Delhi, 1964, pp. 100-102. Scanning of more works may bring to light many more such forms.
316. They are the results of the tendency of the dropping of one of the two syntactically connected words. Other interesting examples that have come to our notice in literature are: (i) *abhiyukta* which stands for *doṣābhiyukta* meaning connected with (*abhiyukta*) offence (*doṣa*). (ii) *Uttara* which stands for *uttaravākya* or *uttaravacana* meaning subsequent words or reply. But this obviously has its limitations. Were it not so, *ādhmāta* would alone stand for *darpādhmāta* (inflated with pride) which it never does. For a detailed note on such words see the author's *Essays on Indology*, Mehar Chand Lacchman Das, Delhi, 1963, pp. 56-26.
317. VI (ii) 14.5.
318. VI (ii) 145.47.
319. VI (ii) 196.15.
320. V. 4.8.3.
321. VI (ii) 145.41.
322. III. 81.36; VI (i) 54.21; VI (ii) 86.3.
323. III. 107.28.
324. V. 91.71.
325. IV. 48.12.
326. V. 45.19.
327. VI (ii) 136.11.
328. VI (ii) 12.35; 118.25.
329. VI (ii). 115.11.
330. VI (ii). 115.11(?)-Ed.
331. *Vyaktiviveka*, pp. 306-7. It is not possible to agree entirely with Mahimabhaṭṭa for generally in such cases the cognate verb expresses a general action (*kriyāsāmānya*) and not particular action (*kriyāviśeṣa*). Hence the repetition in sense should not be

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seen in them. Thus in *cintāṁ cintayati, cintayati* simply means *karoti*. Just as with verbs, so with nouns which in such expressions do not express a general idea but a particular idea. Thus in *krīḍābhiḥ krīḍyate, krīḍā* does not mean just a play but a particular game.

332. VI (i). 60.2.
333. VI(ii).194.31.
334. IV.59.9.
335. V.41.33.
336. V.53.7.
337. V.91.2.
338. VI (ii). 86.4.
339. VI (ii). 114.12.
340. VI (ii).136.17.
341. VI (ii). 156.2.
342. VI (ii). 183.24.
343. V.3.23; vi (ii). 145.17.
344. VI (ii). 128.8.
345. VI (i). 26.39.
346. III. 41.57.
347. III.41.57.
348. IV. 36.24.
349. IV. 44.10.
350. VI (ii).93.18.
351. VI (ii).98.17.
352. VI (ii). 155.12.
353. III.85.25.
354. III.121.2;59.
355. VI (ii). 183.65.
356. VI (ii). 94.77.
357. VI(ii). 138.1.
358. VI(ii). 176.26.
359. 2.18.20; 3. 60.9; 5. 34.83; 6 (i). 112.12.
360. VI(i) 7.38.
361. VI(ii). 59.13.
362. VI(ii). 214.1
363. III.104.47.
364. III.82.19
365. VI(ii). 85.6

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366. VI(ii). 59.13.
367. VI(ii). 88.16.
368. 9.63
369. V. 30. 20; 32.20.
370. IV.10.52
371. III.69.3.
371. IV.46.12.
373. III. 120.19.
374. IV. 16.4.
375. V. 6.17; 82.47; 6 (i) 66.16; 6 (ii). 68.15; 72.6; 208.6.
376. IV. 12.4; 13.6; 40.4; 59.50; 5. 34.83.
377. VI (ii) 203.38.
378. IV. 15.20; 59.31; 5.50.25; 6 (i). 20.15; 6 (ii) 149.1; 158.4.
379. IV. 15.11; 39.45; 44.14; 47.37; 48.2; 59.31; 5.18.2 3 11; 19.36; 34.33; 33;38.2; 50.25; 51.25; 59.24; 91.13; 6 (i). 7.27; 6 (ii). 56.7; 102.51; 127.18; 149.1; 158.14.
380. VI (ii). 138.80
381. VI (i). 15.17
382. IV. 29.6; 22.8.
383. IV. 6.5.
384. VI (i). 104.27
385. III. 116. 2.
386. VI (ii). 120.34. *Ubhayapadavṛddhi* is the peculiarity here, vide Pāṇ. *hṛdbhagasindhvante pūrvapadasya ca* (7. 3. 19.).
387. V. 34.87.
388. ibid.
389. IV. 48.9. The commentator explains *māgadha* as *magadhānāṁ nivāso janapadaḥ*, the country inhabited by the *Magadhas* and forms the word with the addition of *aṇ* by Pāṇ. *tasya nivāsaḥ* (4.2.69). Now, if this explanation were to be accepted, the form *māgadha* would be impossible, for by dropping the *aṇ* by Pāṇ. *janapade lup* (4.2.81) the form would be *magadhāh*. For *māgadha* to be formed as such, it is better to take it in the sense of belonging, *magadhānām ayam*, and have *aṇ* by Pāṇ. *tasyedam* (4.3.120)
390. V. 2.10.
391. III.50.35; 5. 89.59; 6 (i). 14.26.
392. IV. 8.7.
393. V. 34.84
394. VI (ii). 9. 8.

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395. V. 34.85.
396. VI (i). 128.7.
397. V. 34.88.
398. IV. 49.34; 55.12.
399. VI (II). 93. 71. *naidhana=nidhanasaṁbandhi*, leading to death.
400. V. 30.19.
401. V. 84.35.
402. ibid
403. VI (i). 63.57.
404. VI (ii). 85.14; 16.
405. V. 34.85.
406. III. 6.9; 4. 62.17; 5.24.9; 60; 43. 3; 92.3.
407. VI (i). 128.108.
408. V. 33.15.
409. V. 43.32.
410. V. 45.43.
411. V. 34.83.
412. IV. 8. 6; 6 (i). 128.61.
413. VI (i). 112.9; 12
414. V. 66.33;82.48.
415. V. 34.86.
416. V. 43.27.
417. VI (ii). 134.10.
418. V. 68.27.
419. V. 54.12.
420. VI (ii). 59.13.
421. V. 34. 84.
422. V. 34. 87.
423. V. 54. 91.
424. VI (i). 128.6;6 (ii). 95.11.
425. V. 34.83.
426. IV. 57.20.
427. IV. 21.40; 5. 85.14.
428. V. 34.88.
429. IV.7.1; 6 (ii). 163.10.
430. VI (ii). 160.14.
431. IV. 47.21; 6 (ii). 69.4.
432. V. 39.4.
433. IV. 34.24; 5. 34.84.
434. III. 86. 9.

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435. V. 34.84; 6 (ii). 66.15
436. V.34.88.
437. V.45.5.
438. VI (i). 105.47. The meaning of the word is 'pertaining to a young woman', *yuvatyā idam*.
439. VI (ii). 112.26.
440. VI (ii). 114.12.
441. 3107. 10; 44; 6 (ii). 88.19.
442. III. 19.8.
443. VI (ii). 115.40.
444. VI (ii). 139.25; 169.41.
445. VI (ii). 94.55
446. III. 77.13.
447. III. 47.6; 95. 37; IV. 56.23; V. 78.5.
448. 1. 19.1; 2; 3; 10; 21; VI (ii). 204.20.
449. V. 34.85. First *bārhaspatya* and then in the feminine *bārhaspatī*
450. III. 81. 47.
451. V. 60.1.
452. IV. 32. 37.
453. VI (ii). 129. 6.
454. IV. 32.37.
455. VI (i). 21.13.
456. VI (ii). 109.47.
457. 1. 19. 27; 2. 11.63; VI (i) 10.9; 116.4.
458. II. 13.14; 6 (ii). 47.34.
459. VI (ii). 143.32.
460. VI (ii) 67.29.
461. VI (ii). 91 .32.
462. V. 30. 12.
463. VI (i). 85. 143.
464. V. 6. 7.
465. V. 78. 5.
466. III. 9. 63; 5. 74. 6; 7; 78. 5; 12.
467. III. 55.65.
468. VI (ii). 143.. 32.
469. VI (ii). 179.13.
470. VI (ii). 84.25.
471. V. 89.56.
472. VI (ii). 173.27.
473. VI (ii). 75.6.

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474. VI (ii). 190.89
475. VI (ii). 67.32.
476. VI (ii). 93. 94; 194.10; 31.
477. VI (i). 2. 34; 32. 4.
478. VI (ii). 79. 22.
479. IV. 9.14. The text where the word occurs reads: *araṇyalakṣmīr bālyeva*. Since *bālyeva* does not mean anything, our suggestion is that it should be emended as *bālyena*.
480. 1. 19.4; 15; 30
481. V.89.6.
482. V. 57.19; 6 (ii). 187.43.
483. V. 70.11.
484. III.22.9.
485. V.18.56.
486. V.57.21.
487. V. 91. 71.
488. V. 71.55.
489. V. 58.40.
490. VI (ii). 101.8.
491. 1. 30.19; 6 (ii). 11.23.
492. V. 57.19.
493. IV. 56.37.
494. V. 49.9.
495. 1. 18.4.
496. VI (ii). 22.38.
497. V. 18.56.
498. V. 58.29; 6 (ii). 29.51.
499. IV. 27. 28.
500. V . 39. 18; 53. 63.
501. III. 61. 14.
502. V. 91. 71.
503. VI (ii). 65.6.
504. VI (ii). 49.22.
505. VI (ii). 65.6.
506. V. 93. 2.
507. VI (ii). 214. 5.
508. VI (i). 105. 30.
509. VI (ii). 101. 21.
510. V. 66.9.
511. VI (i). 11.23.

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512. V. 36. 67.
513. IV. 32. 24.
514. V. 41.3.
515. VI (ii). 198.15.
516. VI (i). 56.32.
517. VI (ii). 8. 5.; 212 .21.
518. VI (ii). 60.2.
519. VI (ii). 75. 40.
520. VI (ii). 101. 80.
521. VI (ii). 67.29.
522. IV. 29.16.
523. V. 18.56; VI (ii). 8. 5.
524. VI (ii). 99.34.
525. VI (ii). 214. 26.The word *hṛdaya* is changed to *hṛd* by Pāṇ. *hṛdayasya hṛllekhayadaṇlāseṣu* (6.3.50).
526. V. 50.50.
527. III. 107.6; 17; 114. 68; 5. 18. 52.
528. VI (ii). 134. 140.
529. VI (ii). 44.33.
530. III. 82. 37.
531. IV. 42 .8.
532. V. 61. 43.
533. VI (ii). 216.13.
534. IV. 59.50.
535. VI (i). 108.2.
536. VI (ii) 214.26.
537. VI (ii). 93.29.
538. VI (ii). 93.71
539. VI (ii).113.20
540. III. 26. 15; 6 (i). 104.29.
541. III. 50. 35; 4. 47. 43; 6 (ii). 206.20
542. VI (i). 126.23.
543. II. 13. 33; 5. 51. 35.
544. IV. 10. 20.
545. IV. 11. 56.
546. III. 107. 22.
547. ibid
548. ibid
549. V. 9.9.
550. VI (i). 127.8.

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551. VI (ii). 51.32.
552. III. 116.2.
553. VI (ii). 127.3.
554. III. 38. 48.
555. III. 46. 31.
556. V. 1. 2.
557. V.34. 85.
558. V. 88. 15.
559. VI (ii). 125.5.
560. V. 48. 40. The commentator's explanation of *daiṣṭika* is: *diṣṭaṁ daivam eva matiḥ pravṛttinimittaṁ yasya.* This militates against the traditional interpretation of it in grammatical works which is: *asti diṣṭam iti matir yasya* according to which *daiṣṭika* should mean fatalist or believer in Destiny.
561. III. 28. 29; 5. 31. 14; 6 (ii). 45.12; 71. 40; 141. 8.
562. VI (ii). 116. 3.
563. VI (ii). 47.5.
564. VI (ii).216.4.
565. V.20.9.
566. V.34.88
567. VI(ii).64.27
568. V.9.64; 6(ii).135.4
569. V.87.21
570. VI(ii).77.16; 103.3; 105.32
571. VI(ii).93.17; 112.35
572. V.19.18
573. V.19.18
574. V.34.87
575. V.1.8
576. VI(i), 128.7
577. 1.6.10; 2.1.20
578. VI(ii).128.3. *Ṭhak* by Pāṇ. *vinayādibhyaṣ ṭhak* (5.4.34)
579. IV.44.35. Formed on the analogy of words like *cāturvarṇya* vide the commentary; *cāturvarṇyādivat svārthe ṣyañ.*
580. VI(ii).26.8
581. V.91.57
582. IV.16.17. Formed on the analogy of the words like *cātūrvarṇya*
583. III.34.13; 6(ii).140021. The author of the *Vṛtti* seeks to justify the form by a vārttika; *yamāc ceti vaktavyam* which is not found in the *Mahābhaṣya.*

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584. VI(i).128.6
585. IV.10.55; 13.6; 5.54.45. The word is not the peculiarity of the *Yogavāsiṣṭha* only, having been used by the authors like Kalidāsa, vide *Kumārsambhava*, 8.58.
586. VI(i).81.96
587. VI(i).105.30
588. V.91.57
589. VI(ii)175.76
590. VI(ii)94.77
591. Vide the commentary *Tātparyaprakāśa: grāmyaśabdāt svārthe ḍhakañ chāndasaḥ.*
592. VI(ii)216.4
593. V.9.9.216
594. V.50.33
595. VI(ii) 216.17.
596. VI(ii)181.26
597. VI(ii)159.43.
598. VI(i)126.78.
599. VI(i)57.18.
600. I.10.34.
601. II.14.54.
602. VI(i) 30.43.
603. VI(ii) 206.30.
604. VI(ii) 134.14.
605. VI(ii) 159.6.
606. VI(ii) 159.3.
607. IV.38.7
608. VI(ii) 125.53.
609. VI(ii) 190.77
610. IV.54.19.
611. III.114.54.
612. VI(ii) 57.18
613. VI(ii) 49.19
614. VI(i) 64.23
615. IV.35.39
616. IV.45.14
617. VI(i) 92.39
618. IV.45.23
619. IV. 35.36
620. IV. 39.31

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621. *sandhir nāma saṁskṛtasyāṅgam eva na bhavati, marmasthānam api, yadvināśe tatsvarūpapraṇāśaḥ .....ata eva vaidike laukike ca vāṅmaye vākye padānāṁ sandher abhāvo viralatamo mahatā yatnenānveṣṭavyo bhavati ..... na kevalaṁ vākye'ntaḥ padānāṁ sandhim icchanti purā pūrve, kim tarhi nirapekṣayor vākyayor apy ādyantayoḥ padayos taṁ spṛhayanti. tathā ca'tiṣṭhatu dadhyaśāna tvaṁ śākene'ti vākyadvayam api saṁhitayā smoccārayanti. adyatve punar viparītaṁ paśyanti viparītaṁ ca pravartante. vākye vaikalpikaḥ sandhiḥ puruṣavivakṣāpekṣa iti joghuṣyante. sarvathā'nityaḥ kvacid āsthīyeta, kvacin neti cātiṣṭhante, kārikāṁ cemāṁ pramāṇam udāharante*
saṁhitaikapade nityā nityā dhātūpasargayoḥ।
nityā samāse, vākye tu sā vivakṣām apekṣate॥
satyam iyam kārikā vākye sandhiṁ vivakṣāniyatam āha .....tathāpi ko'bhisandhir asyāḥ praṇetuḥ? kim eṣo'tra viṣaye kāmacāram anujānāti? yady evaṁ, kim iti purā sāhitye kvacid api taṁ kāmacāraṁ na saṁśiśriyire kavayaḥ. aham tu manye vyavasthita-vibhāṣeyam. tenāsya viṣayasaṁkoco 'nukto'pi gamyate. kā nāma saṁhitā? varṇānām ānantaryeṇoccāraṇam. āha ca sūtrakāraḥ-'paraḥ sannikarṣaḥ saṁhite'ti. yac ca śāstreṇa sandhi-kāryam upadiṣṭaṁ sarvaṁ tat saṁhitāyāṁ satyām eva bhavati nāsaṁhitāyām....."Charudeva Shastri, Presidential Address at the Fourth Annual Session of the Panjab Branch of the All India Sanskrit Sammelan, Amritsar, pp.5-7.

622. III.86.50.
623. V. 73.9
624. *sa eṣo 'dya sthito'ndhrāṇāṁ grāme bahulapādape* । V. 84.36.
625. V.56.18
626. V. 3.14
627. VI(ii) 149.3
628. VI(ii) 131.35
629. VI(i) 74.22
630. II.3
631. V.14.32
632. V.14.19.
633. VI(ii) 196.15
634. VI(ii) 63.31
635. VI(i) 106.52
636. VI(ii) 137.53
637. VI(ii) 201.34

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638. 44 VI(ii) 200.23
639. VI(i) 128.75
640. III. 114.66
641. III.115.9
642. 116.7
643. VI(ii) 158.5
644. VI(ii) 136.12
645. VI(i) 124.11
646. III. 106.58
647. IV. 33.68
648. VI(ii) 51.32
649. VI(ii) 51.35
650. V.l 36.18
651. V. 67.45
652. By the Pāṇini *sūtra pāghrādhmāsthāmnā* etc. (7.3.78).
653. III.50.16
654. III. 84.45
655. VI(i) 128.104
656. VI(i) 59.11
657. VI(i) 52.5
658. V. 52.11
659. IV. 61.16
660. IV. 57.24
661. VI(ii) 78.16
662. V. 26.2
663. VI(i) 113.17
664. V. 61.36
665. III. 117.25
666. V 2.8.16
667. V. 41.3
668. V.46.15
669. V. 41.3.
670. VI. 25 ii. 129.45
671. VI(ii) 114.13
672. III. 90.8
673. VI(i) 81.96
674. vide Pāṇini, *tasya bhāvas tvatalau* (6.1.111).
675. *sārvarsya tamaso niṣiddhaye, Kumārasambhava,* VIII.58.
676. IV. 10.55
677. IV. 13.6

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678. V. 54.45
679. 4.3.11
680. VI.(ii) 50.25
681. V. 50.33
682. III.27.48
683. *Liṅgānuśāsana*, 35.
684. III. 38.2
685. IV. 35.57
686. 4.185
687. VI(i) 143.7
688. *Ṛgveda*, 10.90.16.
689. Cf. *dharma ity apūrve puṁliṅgaḥ, tatsādhane napuṁsakam. tāni dharmāṇi prathamāny āsan, Kāśikā*, Kashi Sanskrit Series, p. 130.
690. VI(ii) 29.32
691. On this see the author's book. *The Rāmāyaṇa-A Linguistic Study*, Munshi Ram Manohar Lal, Delhi, 1963.
692. VI(ii) 44.18
693. *dvāvapy anyaliṅgau sthalaṁ sthalī*, Amara, 2.1.5.
694. VI(ii) 145.36
695. VI(ii) 129.23, 25

695(a) VI.(ii) 208.26

696. See Amara., II. 9.47, *lājāḥ puṁbhūmni cākṣatāḥ*.
697. VI.(i).106.56
698. VI.(i).134.52
699. *tathā cidghanaś citaṁ cittvāc ca sarvāḥ śaktīḥ karmamayīr vāsanāmayīr manomayīś cinoti darśayati, bibharti, janayati, kṣipayati ceti*, IV. 39.5.
kṣipayanti surā rāma bhuvo bhāranivṛttaye, VI.(i).52.21
pāṇḍoḥ putro'rjuno nāma sukhaṁ jīvitam ātmanaḥ।
kṣipayiṣyati nirduḥkhaṁ tathā kṣepaya jīvitam॥ VI.(i).52.9.
700. VI.(i)52.9
701. V.80.4
702. V.12.2
703. III.115.32
704. VI.(ii) 146.9
705. IV.59.22
706. VI.(ii)101.27
708. VI.i. 81.80
709. IV. 34.6

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710. VI.(ii).70.21
711. VI.(i).66.11
712. VI.(i).55.43
713. V. 24.8
714. V. 69.12
715. VI.(ii).216.21
716. VI.(ii).45.61
717. III. 96.52.
718. VI.(ii).61.4
719. *Meghadūta*, Pūrva, 9
720. VI.(ii).155.28
721. VI.(ii).98.4
722. IV.8.8
723. VI.(ii).206.19
724. IV.34.8
725. VI.(ii).98.6
726. Cf. the *kārikā* by Sākaṭāyana in his *Dhātupāṭa*:
dhātvarthaṁ bādhate kaścit kaścit tam anuvartate ।
tam eva viśīnaṣṭy anya upasargagatis tridhā ॥
727. In this connection it is profitable to quote the following interesting verse:
prakāśitāyodhanasauṣṭhavo'tha
māyāsuro'nyatra vipakṣalokam ।
viruddha eko 'dhiraṇaṁ babādhe
prasahya dhātvartham ivopasargaḥ ॥
Caṇḍīstotra, Canto 48, verse 61.
728. Cf. *pūrṇāt pūrṇam udacyate.*
729. VI (ii). 134.36.
730. VI (ii). 124.24.
731. *anubandhapare jantāv asaṁsaktena cetasā*, V. 77.13.
732. *abalām anubadhnāti mām eṣa kila nāṅgakaḥ*, IV. 7.22.
733. *rahasyaṁ śṛṇu bho rājan .....coditaḥ sandadhāsīdam*, VI (ii) 157.2.
734. *phalasandhīni karmāṇi*, V.18.16.
735. V. 12.5; V. 50.32.
736. IV. 38.6.
737. *dehaṁ tyaktvā'padeśānte* (*parāṁ pariṇatiṁ gataḥ*), VI (ii). 158.4.
738. *nārīsaujanyacarcāsu vyapadeśyā bhaviṣyasi*, VI (i); 109.31.
739. VI (ii). 181.14.
740. IV. 57.28.

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741. V. 82.20.
742. IV. 42.52.
743. *saṁsāramadirā seyam avidyety ucyate budhaiḥ anayopahato lokaḥ kalyāṇaṁ nādhigacchati,* IV.21.39-40.
744. *puṇyakṣayānusandhānāt ..... papātopahatākṛtiḥ,* IV. 8.15.
745. *vicitrakāryakartṛtvam āharad vāsanāvaśāt,* IV.42.35; *samatām alam āśritya samprāptaṁ kāryam āharan,* V. 13.39. *harṣāmarṣavinirmuktaḥ pratyahaṁ kāryam āharan* V.60.4;
746. *na hṛṣyanti na kupyanti nāviśanty āharanti ca,* VI (ii) 98.2. *anyacchrotum athāhartuṁ śāntaṁ necchati me manaḥ,* VI (ii) 201.13.
747. *Rāma nirvāsanībhāvam āharasva vivekataḥ* (Com. *āharasva =ātmany āpādaya*), IV.34.27; *upaśamasukham āharet pavitram,* V. 8.18.
748. *āhṛtya sarvabhogebhyo mano markaṭacañcalam,* V.1.9.
749. *punar apy āharan dhanam,* v. 25.3.
750. *samprāptam āharan svastha ākāśa iva tiṣṭhati,* VI (ii). 134.14.
751. *tataḥ prabhṛty asau dṛśyaṁ nājahāra na vā 'tyajat,* V.12.3.
752. *Devāsurakuṭumbinyaḥ .....aparasparam āhṛtāḥ,* V. 41.40. As a matter of fact, this goes against the usage. The sense of *ān* is out of place. *Hṛ* alone could convey the sense of 'taking away' etc.
753. VI (ii). 106.24.
754. VI (ii). 134.14.
755. *na tv āhāryo guṇo sya saḥ,* V. 12.3.
756. This sense is very much related to the first and is in reality a corollary to it. *Prabhutābṛṁhitaṁ ceto nāhāryam abhinandati,* V.46.6.
757. VI (i). 1.22.
758. VI (ii). 138.15.
759. VI (ii). 95.9.
760. VI (ii). 180.33.
761. *tṛṣṇāsantyāgaṁ ca samāharet,* V. 24.52.
762. *guṇasamāhāraḥ,* V. 14.47.
763. *vāsanāhbhyaḥ samāhṛtya manaḥ,* V. 52.7.
764. *dānādānasamāhāravihāravibhavādikāḥ kriyāḥ (samāhāraḥ=sañcayaḥ),* V. 74.48.
765. *nāsādyate hy anabhyastā ..... tasmād enāṁ samāhara,* V. 24.21, (*samāhara =abhyāsena sthirīkuru*—Commentator).
766. VI (ii). 198.34.
767. *dhanair abhyāhared bhavyān sujanān,* V. 24.66.

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768. VI (ii). 216.15.
769. IV.46.7.
770. V.24.44.
771. IV.40.17.
772. *kuta ājātā kuta iyaṁ visṛṣṭiḥ*, RV. X.191.6.
773. IV. 60.9.
774. VI (ii). 181.8.
775. V. 85.9.
776. *vrajan paryākṛtau kūpe pātālatalabhīṣaṇe*, VI (i) 89.26.
777. VI (ii). 155.12.
778. IV. 38.16.
779. VI (i) 81.15.
780. VI (ii). 159.24.
781. VI (ii). 116.16. The commentary seems to read here *nigharṣaṇa* which in view of the sense of 'rubbing' yielded by it appears to be more reasonable. May be *nikarṣaṇa* is a corrupt form of *nigharṣaṇa*.
782. IV. 28.8.
783. Among its common senses is one 'interception' which is to be met with in the verse: *athaīvaṁvādinas tasya vākyam ākṣiptavān aham*, VI (ii). 152.9.
784. IV. 35.68.
785. VI (iii). 114.9.
786. V. 4.30.
787. *vadhūmukhauṣadhīpuṣpasamālambhanabhūmayaḥ*, VI (ii).6.26. The *Amarakoṣa*, however, reads *samālambhana* in the sense of 'pasting', 'smearing', *vilepa*.
788. *kuṅkumenotsave mṛtyoḥ samālabdhā iva srajaḥ*, III. 48.59.
789. *bhāvais tair eva tair eva tucchālambhaviḍambanaiḥ*, VI (ii).6.6.
790. *cireṇa parikhinnāḥ smo vipralambhāḥ punaḥ punaḥ*, VI (ii) 6.6.
791. VI (ii).93.77.
792. VI (ii). 214.26.
793. VI (ii). 200.54.
794. VI (ii). 145.47.
795. VI (ii). 190.57.
796. VI (ii). 59.19.
797. *vismayotkampitaśirā dhātuś ceṣṭāṁ parāmṛśat*, V. 48.13.; *mohāyaivāparāmṛṣṭāḥ sakalā lokasaṁvidaḥ*, IV. 59.6. *parāmṛṣṭaṁ viśiṣṭaṁ hi dṛṣṭaṁ naṣṭaṁ na bhāvitam*, V. 9.14. *na parāmṛśyate yo'ntaḥ sa jīvanmukta ucyate*, V. 16.21'

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purvāparaparāmarśān nipuṇaṁ nipuṇāśayaḥ, VI (ii) 131.27;
prānmṛṣṭaṁ kalpanādīnām anyaivārthakalāvatām, VI (ii). 178.51.

798. VI (ii). 114.29.
799. VI (ii) 61.23.
800. VI (ii). 108.44.
801. VI (ii) 187.36.
802. V. 84.10.
803. VI (ii). 96.4.
804. III. 119.31.
805. VI (ii).174.7.
806. VI (ii) 186.80
807. V. 80.36.
808. V. 74.91.
809. IV. 33.38.
810. VI (ii). 186.79.
811. VI (ii) 134.36.
812. IV. 33.39.
813. VI (i). 1.13.
814. *ahaṅkārāṅkuraḥ kṛṣṭo hṛdayenāvaropitaḥ*, IV. 33.36.
815. VI. (i). 2.50.
816. V. 38.18.
817. *utsedham eti bhūkoṣakoṭarastho 'ṅkurotkaraḥ*, IV. 36.20, vide the commentary *utsedham= upacayena aunnatyam.*
818. VI (ii). 143.33.
819. *śeṣaṁ tu baddhasaṁsthānas tiṣṭhāmy acalaśṛṅgavat*, V. 86.4.
820. *bhāsamānāsanasthānasaṁsthānāḥ kusumasthalīḥ*, VI (iii), 145.16. *nānyonyam api paśyanti nānāsaṁsthānasaṁsthitāḥ*, VI (ii) 94.78.
821. *saṁsthito yadi saṁkalpo duścikitsyaḥ svato bhavet*, IV. 54.33.
822. VI (ii). 185.17.
823. V. 75.23.
824. VI (ii). 115.23.
825. IV. 59.55.
826. VI (ii). 128.41. Com.—*aniṣṭhitaḥ=avyavasthitaḥ.*
827. VI (i). 128.58.
828. V. 40.10.
829. IV. 53.26.
830. V. 34.30.
831. *na hṛṣyanti na kupyanti nāviśanty āharanti ca*, VI (ii) 98.2.

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832. *Vāmadevādayaś cānye viśvāmitrādayas tathā*
vasiṣṭhaṁ puratah kṛtvā tasthur āvarjanonmukhāḥ, V. 1.34.
833. I. 10.6.
834. *jagatpadārthair āvṛttair uhyamānaiḥ parāvṛtaḥ*, VI (ii). 141.4;
jagad apy enam aniśaṁ vāryāvartavivartavat, VI (ii). 144.3;
yathā dhūmasya nabhasi yathāmbhodhau mahāmbhasaḥ
āvartavṛttayaś citrās tathā cidvyomni saṁsṛteḥ, VI (ii) 100.42.
835. *khe'nisaṁ cakram ṛkṣāṇāṁ guṇāvarto vivartate*, VI (ii). 66.11.
836. *utpattyotpatya līyante te tv āvartavivartayā*, VI (ii) 66.19.
837. *sayanāvṛttinikṣepaparyākulitaśekharam*, VI (i) 108.9.
The printed Text reads *āvṛti* which is obviously a misprint for āvṛtti.
838. VI (ii). 66.11.
839. VI (ii). 66.19
840. *vivarto brahmaṇo dṛśyam*, VI (ii) 97.5.
841. *kalpakṣobhavivṛttāni jaganti*, V. 48.2. But here too the basic idea of movement is present.
842. VI. (ii) 149.3.
843. IV. 21.2
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845. *vāsanātantubaddho yo loko viparivartate*, IV. 27.31.
846. *prāṇāpāna...*, VI (i) 73.53.
847. VI (ii). 56.25.
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850. V. 68.19.
851. V. 8.9.
852. v. 67.10.
853. VI (i). 26.11.

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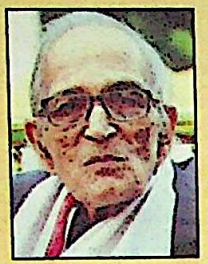
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Prof. Satya Vrat Shastri

Born on 29th September 1930, **Prof. Satya Vrat Shastri** had his early education under his father. Prof. Charu Deva Shastri. He was consistently top rank holder up to Post-Graduation and won University Medals. After doing his Ph.D. at the Banaras Hindu University he joined the University of Delhi where during the forty years of his teaching career he held important positions of the Head of the Department of Sanskrit and Dean of the Faculty of Arts. He was also the Vice-Chancellor of Shri Jagannath Sanskrit University. Puri, Orissa. He is the first recipient of the Jnanpith Award in Sanskrit, 2009. He got the Padma Bhushan Award in 2010.

He has the distinction of having been Visiting Professor in five Universities on three Continents. Among his many foreign students the most prominent is Her Royal Highness Maha Chakri Sirindhorn, the Princess of Thailand. He has attended and chaired a number of national and international conferences and seminars and delivered more than a hundred lectures in Universities and institutions of higher learning in Europe, North America, Southeast Asia and the Far East.

Both a creative writer and a literary critic, Prof. Satya Vrat Shastri has to his credit three Sanskrit Mahākāvyas of about a thousand stanzas each, a Prabandhakāvya, a Patrakāvya (in two volumes), three Khaṇḍakāvyas, the first ever diary in Sanskrit *Dine Dine Yāti Madīyajīvitam* and the first ever autobiography in Sanskrit (in two volumes) *Bhavitavyānāṁ Dvārāṇi Bhavanti Sarvatva.* The well-acclaimed critical work *The Rāmāyaṇa-A Linguistic Study* which is the first ever linguistic appraisal of not only the Vālmīki-*Rāmāyaṇa* but of any extant Sanskrit work, *Kālidāsa Studies* in two volumes, two studies on Thailand *Sanskrit and Indian Culture in Thailand* and *Thaideśa ke Brāhmaṇa, Discovery of Sanskrit Treasures* (in seven volumes), *Sanskrit Studies—New Perspectives* and *Sanskrit Writings of Europeān Scholars,* more than a century and a half of research articles and Forewords to a hundred and forty books are his contributions as a critic. He has enormous experience in translation work. He has translated A.A. Macdonell's *A Vedic Grammar for Students* in Hindi, *Śrīrāmacaritābdhiratnam* of Nityananda Shastri in English, the thousand Subhāṣitas, – wise sayings, the *Subhāṣitasāhasrī* in Hindi and English, the *Cāṇakyanīti* in Hindi and English and the select poems in different languages of poet laureates of Europe in Sanskrit. He is the subject matter of twenty theses for the degrees of M. Phil. Ph.D. and D.Litt. in Indian Universities.

He is the recipient of one hundred and five Honours and Awards, national and international, including Padma Shri, Padma Bhushan, President of India Certificate of Honour, Thai Royal Decoration. "The Most Admirable Order of Direk Gunabhorn", the Honour "Autorita Academische Italiano Straniere", the Civil and Academic Authority for Foreigners from the Govt. of Italy, the Medallion of Honour from the Catholic University, Leuven, Belgium, the Golden Prize from GESMEO, the International Institute of Advanced Asian Studies, Torino, Italy and five Honorary Doctorates from Indian and foreign Universities. In the Citation for the Honorary Doctorate at the Silpakorn University, Bangkok, he was described as "a living legend in the field of Sanskrit."

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